

Saturday 14 May 2016

# Amateur Photographer



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## **Benjamin Von Wong**

The story behind his  
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# Steve McCurry

The **National Geographic** legend talks  
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If I could swap lives with any photographer, Steve McCurry would be high on my shortlist. His career with *National Geographic* has taken him all over the world. That iconic magazine, with its yellow border, has always represented the pinnacle of photography for those fascinated with our planet, and the flora, fauna and people who live on it. It also provided the spark that first ignited my passion for travel and my desire

to be a photographer. Indeed, it was an old feature that *National Geographic* ran on Rajasthan, India, more than 30 years ago, that made me want to visit that country. I've visited around 70 countries since then but, like Steve, I find India the most fascinating.

If you haven't been yourself, perhaps our interview with him on pages 20-25, and his stunning images of the Indian subcontinent, will inspire you to go – or to buy the book.

**Nigel Atherton, Editor**

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## ONLINE PICTURE OF THE WEEK



IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

© RICHARD CROOK

### Aerial View by Richard Crook

Canon EOS 5D Mark III, 70-300mm, 1/125sec at f/9, ISO 250

This image was uploaded to our Flickr pool and comes from reader Richard Crook.

'I currently have scaffolding up as my house is being re-rendered,' says Richard. 'At the time of this shot, I was meant to be helping my father-in-law repaint the chimney. But it was the late afternoon and the red kites were circling around. I thought the added height on the scaffolding would give me a

different perspective and get me a little closer, so I grabbed my camera and went to the top.

'However, by the time I got up there with my camera the kites had flown off. But then I noticed a couple of birds flying around the chimney stack and the television aerial next door. I had initially composed the shot differently, but saw this composition when I was playing around in Lightroom.'



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**CD/DVD** Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 18.

**Via our online communities** Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

**Transparencies/prints** Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 18



## NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

### Phone support

A gadget designed to allow a camera phone to be hooked up to any photographic support and attach an LED light has been launched by Manfrotto. Marketed as a 'universal smartphone clamp', the Manfrotto TwistGrip, made of aluminium, features a 1/4in thread adapter, plus a cold shoe to allow for a lighting connection. It costs £39.95. For full details visit [www.manfrotto.co.uk](http://www.manfrotto.co.uk).



### Jessops opens 51st store



© NIGEL LATHERTON

Jessops has boosted its store portfolio to 51 by opening a new shop in Brighton, East Sussex. Jessops CEO Neil Old said: 'We've managed to secure a great location and a strong team.' The new shop is located at Unit 1B, 1 North Street Quadrant, Brighton BN1 3GJ.

### Pixar mission made possible

A clever cameraphone grip that gives iPhone users 'DSLR' control using sound-wave connectivity has been made possible after raising \$60,000 more than its \$100,000 funding target. The Pictar, which promises to put controls familiar to DSLR users at their fingertips, has had more than 1,500 backers on Kickstarter. For further details visit the Pictar Kickstarter project website.



Oli Lansley added 7 new photos — at 20 April at 12:49 · London · UK

Ok Facebook- Time to earn your keep... I have a old photo album containing literally an entire life! If you could, please share these pictures and if a (and what a dude- check out those socks- hero) This is someone's history and I would love to get



### Photo mystery solved

A man has traced the owner of a photo album found hidden under the seat of a chair bought at a flea market in Brockley, London, after an appeal on Facebook. Oli Lansley tracked down Noel Douglas, who is pictured in the album with family and friends in the 1960s and '70s. Oli's Facebook appeal was shared more than 50,000 times.

### Amateur film festival winner

An amateur filmmaker has won a Nikon D810 DSLR for her film about the US 911 emergency phone line. Cécile Ragot, from France, defeated over 550 budding moviemakers to win the Nikon European Film Festival with her film *Not A Pizza Order*. Entrants were asked to create a film of up to 140 seconds on the theme 'Everyday Moments'. Award-winning film director Asif Kapadia (pictured right) said it was 'incredibly powerful'.



© ASGHAR KHANSEH/SONY WORLD PHOTOGRAPHY AWARDS

## WEEKEND PROJECT

### Candid food photography

Don't assume the winning food photography images are always carefully lit close-ups of gourmet dishes. Often, it's the personalities and environment that create interesting images. You don't need to head to exotic locations, either. There are street-food outlets and markets in most cities, while many towns have cafés or restaurants that will welcome publicity shots. Chefs often make great subjects; think of Bob Carlos Clarke's images of Marco Pierre White.

You can get more inspiration when we look at the winners of the 2016 Pink Lady Food Photographer of the Year contest in AP 11 June, but in the meantime here are some tips to help you take great food shots.

**1** Research food-related locations and get familiar with the area and people. David Griffen, who won an award for his street-food image from Kuala Lumpur, visited the area several times; locals were used to him and forgot he was there.

**2** While you don't need to have direct eye contact with your subject, it makes the viewer feel engaged. Ensure you aren't shooting the back of the cook's head, and watch out for background distractions and clutter.



# BIG picture

Asghar Khamseh  
declared overall winner  
in professional category

◀ While the 2016 Sony World Photography Awards Professional category included an impressive array of images, Iranian photographer Asghar Khamseh took the top prize with his harrowing but beautifully executed series showing the victims of the prevalent trend of acid throwing.

'The violent act of acid throwing is primarily against women and children,' says Asghar. 'The motivation to commit this type of violence is cultural destitution and intolerance, and happens in situations such as family conflicts, a rejected marriage proposal, revenge and divorce requests. In addition to the physical and psychological damage, victims are faced with the experience of social stigma, blame and socially unpleasant tags.' To learn more, visit [www.worldphoto.org](http://www.worldphoto.org).

## Words & numbers

*If you  
want to be a  
photographer,  
first leave  
home*

Steve McCurry

American photojournalist

**30**  
*thousand*

Number of images submitted  
to the Pink Lady Food  
Photographer of the Year  
since its launch in 2011

SOURCE: PINK LADY FOOD PHOTOGRAPHER OF THE YEAR



**3** It's important to convey a sense of place, if possible. Include signs and other elements that communicate where you are. Convey the heat and stress of the kitchen, and the colourful personalities of the staff.

**4** When shooting street food at night, be careful with exposure and focusing. Also, since most cooks don't stay still for long, switch to continuous AF mode so your camera can track their movements.

Street-food markets offer a range of interesting subjects to shoot







The Kumamoto quakes have hit camera production

# Camera makers shaken by Japan earthquakes

**IT HAS** been a torrid few weeks for Japanese camera makers, who warn that the devastating earthquakes that struck in April will affect production. The quakes affected Kumamoto, a region regarded as a manufacturing hub for companies including Nikon, Canon, Sony and Panasonic. At least 42 people have been reported killed and about 3,000 injured.

A statement released by Nikon on 20 April read: 'The suppliers of parts for Nikon products, such as digital cameras with interchangeable lenses, interchangeable lenses and compact digital cameras... were affected by the series of earthquakes that started on 14 April in Kumamoto Prefecture in Japan, and this will inevitably impact our production and sales.'

Canon told AP that it has been forced to halt production of some products owing to the effect of the earthquakes on infrastructure and on the companies that supply Canon with parts. However, in a statement, it stressed there were no serious injuries to Canon employees or their families, and no significant damage to the company's building or facilities. Canon says the current effect on the company's business is 'minimal', although the future is still being assessed.

Panasonic said the factories supplying components for its digital-imaging products were also damaged. A Panasonic spokesperson told AP: 'As the entrance to the factories is not yet permitted, the schedule to restart operations is still unclear.'

On 2 May, Fujifilm said it had resumed operations, although on a limited basis. It expects a return to full production by the end of the month.

Sony confirmed that its main site for image-sensor manufacture, the Kumamoto Technology Centre, was damaged by the earthquakes, as was a semiconductor plant. 'In addition, the earthquakes have caused damage to the manufacturing facilities of certain third-party suppliers of components to Sony, the impact of which on Sony's business operations is currently

being evaluated,' the firm stated.

**Nikon confirmed that its new DL models are affected**



**Technical glitch strikes premium Nikon compacts**



In a double blow, Nikon has confirmed that technical problems have forced it to delay the release of its flagship DL compacts, the production of which was also hit by the Kumamoto earthquakes. The cameras affected – each boasting 4K video – are the Nikon DL 24-85 f/1.8-2.8 (pictured above), Nikon DL 18-50mm f/1.8-2.8 and Nikon DL 24-500 f/2.8-5.6. Nikon blamed 'serious issues with the integrated circuit for image processing' on all three models. Nikon has yet to confirm a revised release date for these cameras, which were announced in February in a bid to shake up the high-end compact camera market and expected to go on sale in June.

Nikon has also pulled back the launch of the Coolpix A300, B500, A900 and B700, and delayed its KeyMission 360 action camera, to allow more time for 'software adjustment'. However, a Nikon UK spokesperson confirmed that the Nikon D500 DSLR went on sale at the end of April, escaping further delay.



## Moon lens sold for stellar price

**THE** 500mm f/8 Zeiss lens that was used on an Apollo moon mission in 1971 has fetched around £315,000 at an auction. The Zeiss Tele-Tessar was used to take almost 300 photos of the lunar surface and to capture images in orbit. The 1ft/30cm-long lens was specially adapted to include rotational segments in the centre, so that focus and aperture could be controlled using the pressurised gloves of the spacesuit worn by astronaut Dave Scott.

'After the mission, Scott received the lens from NASA as a memento and it has been in his personal collection since that time,' said a spokesman for RR Auction, which is based in Boston, USA.

Attached to a Hasselblad camera, the 500mm f/8 Zeiss Tele-Tessar lens was used on four missions to the lunar surface.



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© MARK BENHAM

## Brit wins top prize at Food Photographer of the Year

**THIS** year's top prize at the Pink Lady Food Photographer of the Year has been won by British photographer Mark Benham.

Mark's photograph 'Flour Frenzy' (above) triumphed over more than 7,000 images and films to make him the second Briton to take this prestigious title in the competition's five-year history. His winning photo also topped The Philip Harben Award for Food in Action category.

This is Mark's second success in the contest, the first being in the Food for

Celebration category last year. Restaurant critic Jay Rayner, who chaired the judging panel, said Mark's shot of a baker kneading dough has 'a lovely structural element to it'.

Mark, who switched to photography after a career as a graphic designer, received his award at a ceremony held at the Mall Galleries in London attended by 400 guests. This year's judging panel included AP Editor Nigel Atherton and photography dealer Chris Beetles.

On his website, Mark adds: 'I search for images

that tell engaging stories and capture the essence of what I see, whether it's documenting the work of the charity People Against Poverty, olive harvesting in Tuscany or covering events in the UK and abroad.'

In 2011, Caroline Kenyon launched Food Photographer of the Year armed with a desire to see 'this wonderful and vibrant sector of photography given the recognition it deserves', and after two decades of commissioning photography.

For further details, visit [pinkladyfoodphotographeroftheyear.com](http://pinkladyfoodphotographeroftheyear.com).

## No LCD screen on new Leica M-D

**LEICA** has confirmed the launch of the Leica M-D, the first serial-production digital M to be made without an LCD screen. Expected out in May and priced £4,650, the 24-million-pixel Leica M-D (Typ 262) is the fifth camera in the Leica M line-up. In technical terms, the Leica M-D is based on the Leica M (Typ 262).

Leica UK managing director Jason Heward said: 'With the exclusion of the ubiquitous LCD screen, photographers must return to the principles of photography when shooting.'

There is neither live view nor video recording, and this is not the first Leica

digital camera to lack a monitor, but it is the first production model.

In 2014, Leica released a 'special-edition' M to celebrate 60 years since the birth of the first M-system camera.



The back of the Leica M-D features an ISO sensitivity dial instead of an LCD monitor

## Get up & go

The most interesting things to see, to do and to shoot this week. By Tom Smallwood



© SONJA BRAAS

### Magical Surfaces: The Uncanny in Contemporary Photography

This is an exploration of the uncanny through the work of seven photographic artists from two generations: Sonja Braas, David Claerbout, Elger Esser, Julie Monaco, Jörg Sasse, Stephen Shore and Joel Sternfeld.

Until 19 June, [parasol-unit.org](http://parasol-unit.org)



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### RPS Scottish Region Exhibitions

Scottish RPS members submit their best work to Rothes Square, Glenrothes, Fife, hoping they will be among the 40 chosen for the final exhibition.

Until 21 May, [rps.org/regions-and-chapters/regions/scotland/events](http://rps.org/regions-and-chapters/regions/scotland/events)



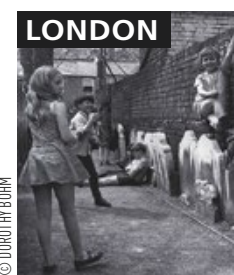
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### Open 2: Pieces of You

Six artists, including photographer Peter Iles, explore how we gather and make meaning of experiences. The exhibition offers new ways of experiencing and thinking about photography.

Until 5 June, [www.openeye.org.uk](http://www.openeye.org.uk)

### Dorothy Bohm: Sixties London



© DOROTHY BOHM

This exhibition showcases fascinating images of London in the 1960s. The focus ranges from schoolchildren to young adults and market traders. To escape the threat of Nazism, Bohm came to the UK in 1939 from East Prussia with her father's Leica camera.

Until 29 August, [jewishmuseum.org.uk/dorothy-bohm](http://jewishmuseum.org.uk/dorothy-bohm)

### Landscape and Street at Clifton Cameras

Time's running out for Fuji fans to book for this course at Clifton Cameras in Dursley, Gloucestershire, led by two 'Fujiholics' – street photographer Matt Hart and landscape shooter Paul Sanders. Tea, coffee and lunch are included, and a mini bus provided for the 'landscape' bits.



© MATT HART

28 May, 8.30am-5.30, £139.99, [www.cliftoncameras.co.uk/Landscape-and-Street-Event](http://www.cliftoncameras.co.uk/Landscape-and-Street-Event)

For the latest news visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)





# Viewpoint Lars Rehm

Huawei should let the innovative camera in its P9 smartphone do the talking and not the premium badge on the device's backplate

**T**he P9 is Huawei's brand-new flagship smartphone and its built-in camera is unusual in more than one way. First, there is the technology side to consider. The P9 comes with a dual-camera concept that we haven't seen on a smartphone before. There are two camera modules, each with a 12-million-pixel resolution. One captures images on a conventional RGB sensor, while the other uses a monochrome sensor that does away with the colour filter array and can therefore record better detail.

In simple terms, by using a clever software algorithm to combine the colour information from the RGB sensor with the monochrome chip's superior detail, the P9 can, at least in theory, produce image output that shows better detail and lower noise levels than its rivals' conventional cameras.

I haven't had a chance to test the P9 yet but first samples look promising, and even if final image quality turns out not to be as great as expected Huawei deserves some kudos for being the first major manufacturer to take this innovative approach. With limited space in smartphone bodies preventing the use of larger sensors, this concept could take mobile imaging to the next level.

There is something else unusual about the P9 camera, though: its branding. Next to the camera lens on the phone's backplate you'll find a Leica Summarit badge, suggesting the German manufacturer of exclusive photo gear has had some major input in the development

**'Leica users will hate their cherished badge on a mobile phone no matter how innovative it is'**



and production of the P9 camera and lens.

However, digging a little deeper reveals that Leica has neither designed nor is it manufacturing the P9's camera. It has simply certified its design. That's not too much of a surprise, as most photographers would associate Leica with outstanding craftsmanship and superior optical design, but not so much with innovation in the digital field. At the end of the day it's probably fair to assume that

Huawei has simply paid a decent amount of money for being allowed to put the Leica name on its device – but not the famous red dot!

This is not unprecedented. Other mobile manufacturers have used Zeiss or Schneider Kreuznach branding in an effort to boost the credibility of their camera offerings. However, in the case of the Huawei P9 it seems especially inadequate. Leica users will hate the idea of their cherished Leica badge adorning a mobile phone, no matter what brand or how innovative it is. Meanwhile, most Huawei customers probably have only a vague idea of what the Leica brand represents in the camera world.

So, Huawei, great job on the camera design, but let the images speak for themselves, and worry less about badges.

**Lars Rehm** is a freelance photographer and writer contributing to publications in the US, UK and Germany. In his former role as part of DPReview's testing team, he shot with countless digital cameras of all shapes and sizes but nowadays he captures the majority of his images with a smartphone. Visit [www.larsrehm.com](http://www.larsrehm.com) or follow him on Twitter @larsrehm



**Do you have something you'd like to get off your chest?** Send us your thoughts in around 500 words to the address on page 18 and win a year's digital subscription to AP, worth £79.99

## New Books

The latest and best books from the world of photography. By Oliver Atwell



© STUART FRANKLIN/MAGNUM PHOTOS

### The Documentary Impulse

by Stuart Franklin, Phaidon, £19.99, hardcover, 216 pages, ISBN 978-0-71487-067-0



THERE has perhaps never been such a powerful image of defiance as that of Stuart Franklin's 1989 photograph of a lone student standing against the might of a military tank in Tiananmen Square, Beijing, China (above). Now, the Magnum photographer has taken on the task of exploring our drive to

document the world and the ways we use images in art, literature and science to communicate our feelings about politics, people and cultural history. The book serves not just as a history of documentary, but it also explores the psychological need that lies behind it – curiosity, rage, the desire for reform and the almost primitive need for ritual. Franklin also takes time to explore how the documentary genre has changed as the parameters of technology and people's access to it have shifted. Through this, the author is able to suggest where the future of the recorded image lies. This book of theory and practice is a volume that requires in-depth investigation and meditation, and is highly recommended. ★★★★★

### Mastering Exposure

by David Taylor, Ammonite, £19.99, paperback, 176 pages, ISBN 978-1-78145-205-9



THERE are a number of books on technique in the market, as any cursory glance over the photography section at your local bookshop will testify. Many are aimed at the absolute beginner but the difference with this book,

from photographer and writer David Taylor, is that it is geared much more towards the experienced amateur photographer. It assumes the reader has a basic grasp of the fundamentals of exposure, and uses this as the book's lead-off to look at how photographers can take their photography to the next level. Subjects such as metering, flash and colour are treated in-depth, and are all accompanied by Taylor's clear advice and illustrative images. While the internet may be close to making books like this redundant, there is still something so much more appealing about a contained physical guide to help you on your way. ★★★★★



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## Steve Gosling

Steve is an award-winning professional photographer who specialises in producing fine-art landscape and travel images. He is an experienced instructor, having run workshops in the UK and abroad, inspiring photographers of all levels from across the world. [www.stevegoslingphotography.co.uk](http://www.stevegoslingphotography.co.uk)

# Back to basics

Relax, go with the flow and let low-tech gear stimulate your creative juices, urges **Steve Gosling**

**I**t's great to be a photographer in the 21st century. Available to us is an immense variety of cameras equipped with effective autofocus, reliable metering systems, a wealth of shooting modes and high-quality optics. The technology of the digital age has made it easy for any photographer to get a sharp and well-exposed image.

It's ironic, then, that a growing number of photographers are seeking a back-to-basics approach using simple toy cameras, pinhole cameras, 'vintage' cameras with non-coated optics, and basic 'point and shoot' film cameras. Some are even fitting plastic optics or pinhole converters to their digital cameras. ➤





Shunning ultimate image quality and going back to basics can liberate your photography

## KIT LIST



▲ **Holga HL lens**  
Available in a range of lens mounts, this features a fixed f/8 aperture.



▲ **Loreo Lens in a Cap**  
As the name suggests, this is a lens cap with an aperture range from f/5.6 to f/64.



▲ **Holga starter kit - wide to tele**  
Coming with an HL lens, this kit features both wide and tele adapters.



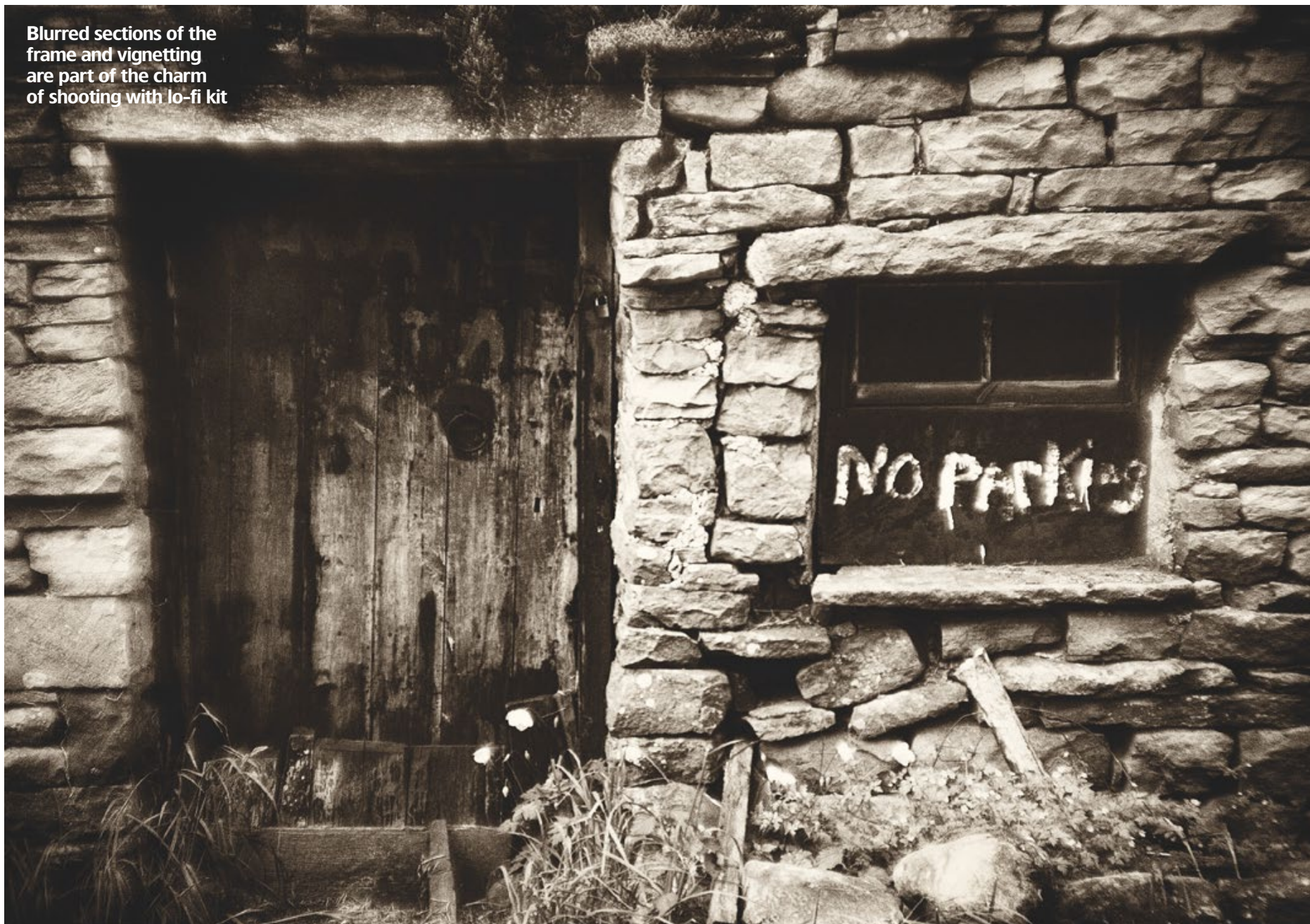
▲ **Lomography Experimental Lens kit**  
Kit includes fisheye, wideangle and standard lenses for Micro Four Thirds cameras.



▲ **Lensbaby Composer**  
There's now a choice for focal lengths offering either sweet or edge-blur options.



Blurred sections of the frame and vignetting are part of the charm of shooting with lo-fi kit



Using a Holga lens on your DSLR or mirrorless camera can produce distinctive-looking images



## ➤ Why shoot lo-fi?

The chief attraction of this low-tech approach is that many of these options are relatively cheap, so experimentation doesn't cost a fortune. They also make a welcome change from what some photographers regard as the predictable, clean and sterile images produced by digital cameras.

For example, toy cameras such as the Holga and Diana are popular with fine-art photographers who appreciate the soft, dreamlike images they can produce. Vignetting, blurred images and light leaks are all part of these cameras' appeal. Predictable they are not.

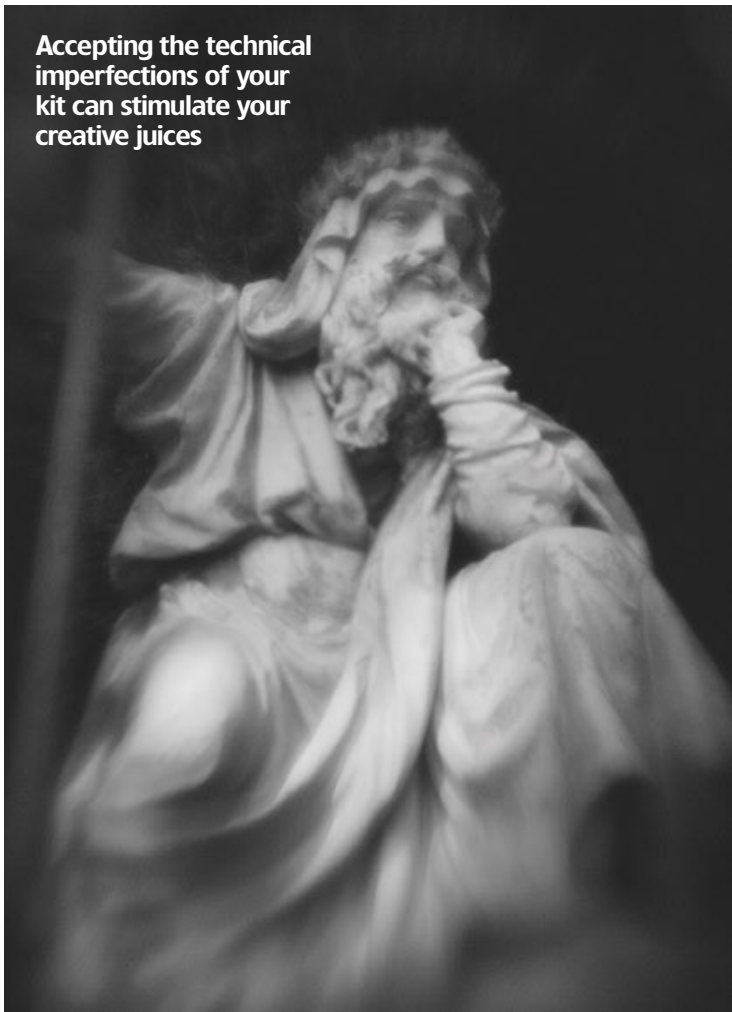
## Other alternatives

For those who want more predictability and better build quality, but still seek the low-tech experience, there are alternatives that can be picked up fairly cheaply. Cameras in my collection include a 1940s Czech-made TLR, a couple of Olympus Trip 35s (a 'classic' that is still available on eBay for the cost of a couple of pints of beer), a more recent Olympus XA3 (bought in mint condition from a charity shop for £12) and a refurbished Polaroid SX70 camera. They are all very basic and simple by today's standards, but are capable of producing great images that have their own unique character.

A further step away from the technological sophistication of a digital camera is lensless photography using cameras that produce images without the need for any optic. I am a great fan of



Accepting the technical imperfections of your kit can stimulate your creative juices



pinhole photography and use a camera that is simply a wooden box with a hole in the front – no viewfinder, metering or autofocus options here!

If this sounds too radical for you, then you can dip your toe into the world of lensless photography by getting a body cap converted into a pinhole 'lens' or by buying a Lensbaby which offers a pinhole/zone plate option and fitting these to your latest digital camera. I've also used Holga lenses and simple body-cap optics on my Olympus Micro Four Thirds cameras to give me the best of both low-tech and high-tech worlds.

### Advantages

One of the biggest advantages of shooting with relatively inexpensive low-tech equipment is that you're more likely to use it in conditions in which more sophisticated and expensive gear would remain cosseted in a camera bag. I've used my pinhole cameras in pouring rain and had them



## Low-tech photography in the digital age

LO-FI photography doesn't have to be confined to film. For those photographers wedded to the speed, convenience and flexibility of their digital cameras, there are a number of ways to combine the best of both worlds.

It is possible to buy a toy camera lens adapted to fit onto a digital camera to give you that classic blurred and vignetted look, but you won't get the light leaks associated with a classic Holga film camera.

You can also buy a DSLR body cap fitted with a simple plastic optic that has variable apertures. It's called a Loreo Lens in a Cap ([www.loreo.com](http://www.loreo.com)), while Olympus also makes a body-cap lens for Micro Four Thirds cameras.

And don't forget Lensbaby optics and the wealth of options it offers. These include a host of optical attachments that can create soft-focus, toy-camera and vintage-lens looks, among others.

A dedicated body-cap lens offers a stripped-down way of shooting



**'The chief attraction of this low-tech approach is that many of these options are relatively cheap, so experimentation doesn't cost a fortune'**

There are a range of lenses, accessories and adapters to turn your DSLR or mirrorless camera into a lo-fi machine





soaked by incoming waves that caught me unawares, and they have survived.

Also, not being overly concerned about technical perfection – accepting flare, vignetting, soft edges to images, inaccurate exposures, guesswork focusing – and working within the limitations imposed by low-tech gear, can actually stimulate the creative juices. Learning to accept a lack of control, and going with the flow, relaxing and recognising that the unknown and the unexpected are all part of the fun, can be incredibly liberating. I've found that simple equipment like this encourages me to pay greater attention to the image and its inherent qualities, rather than being distracted by the thing being used to capture it.

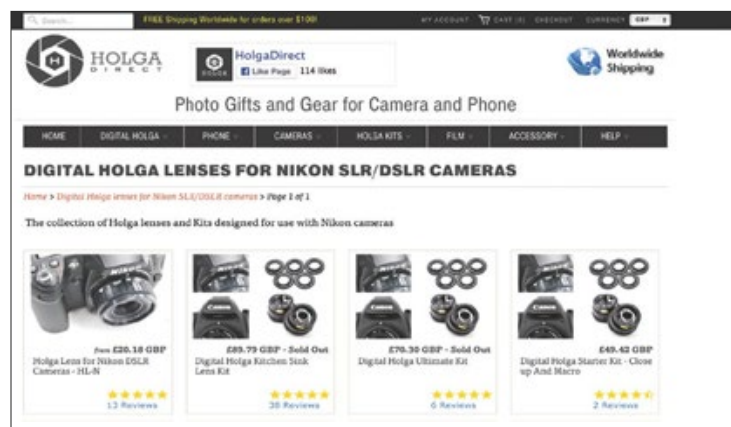
## Match the subject and technique

There are no set rules about what to photograph. In the spirit of flexibility and impulsiveness, try everything; the key is to match technique and subject. For example, in black & white pinhole photography I've found that simple, minimalist images work best, while in colour I look for subjects emphasising bold, graphic shapes. It's obvious that images dependent on texture and fine detail are best not shot with a plastic optic or pinhole camera. Trial and error are the name of the game.

Low-tech photography may appear to be all a bit of fun, and it certainly is. This alone would justify giving it a go, but it can also offer a relatively cheap way to get us out of the creative rut we all find ourselves in from time to time. Lo-fi photography can be just what the doctor ordered to get those creative juices flowing again. You never know, it might lead to a whole new direction for your photography. As I know only too well, once the low-tech bug bites, there's no going back.

AP

## Suppliers



● Maker of some wonderful pinhole cameras:  
**www.zeroimage.com**

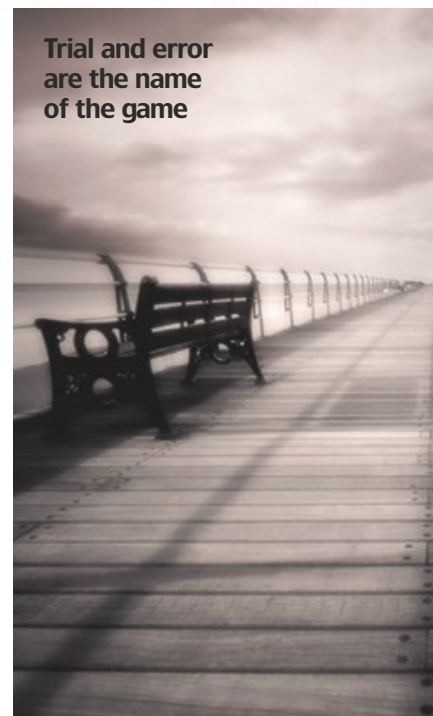
● Pinhole cameras, adapters and accessories:  
**www.pinholesolutions.co.uk**

● Holgas and other great lo-fi gear:  
**www.holgamods.com**

● An Aladdin's cave of lo-fi equipment:  
**shop.holgadirect.com**

● Classic cameras (including the Holga, Diana, Lubitel TLR and the Lomo), films, bags, books, magazines – in fact, everything for the lo-tech photographer:  
**www.lomography.com**

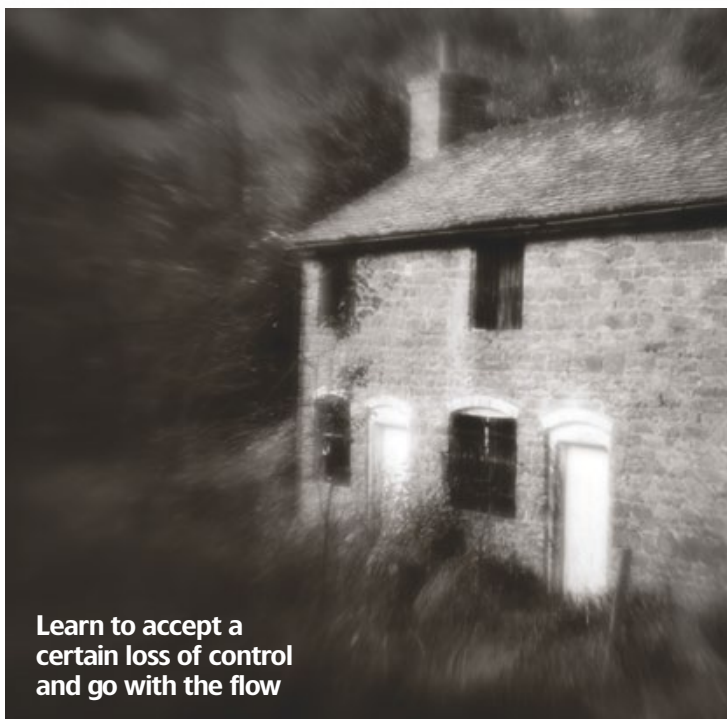
● A source of film for Polaroid instant cameras, as well as refurbished cameras and accessories:  
**uk.impossible-project.com**







**‘Lo-fi photography encourages a more playful and relaxed style: spontaneity becomes a way of life’**



**Learn to accept a certain loss of control and go with the flow**

## TOP TIPS



### Enjoy the freedom

Lo-fi photography encourages a more playful and relaxed approach; spontaneity becomes a way of life. Learn to be less controlled and more experimental. For example, don't frame precisely but, instead, shoot from the hip or from unusual angles. Guess exposure settings and try shooting subjects you wouldn't normally tackle.



### Shoot some film

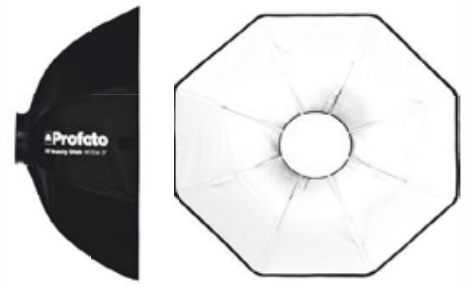
Give good old film photography a try. Film choices are becoming more limited, but there remain a number of options out there. Process the film at home or use a specialist processing lab to develop and contact-print the films, and then select which negatives to print or scan and work on.



### Do it on a budget

Look for cheap cameras and lenses in charity shops, at camera fairs or at car-boot sales. Good-quality second-hand film cameras can be picked up from camera dealers. A lack of demand now means bargains can be readily found.





# Bring out the beauty

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## LETTER OF THE WEEK

### AP 16 April: a glorious issue

I have been an AP reader for decades, and especially since I retired and have more time for photography. I eagerly await Tuesday mornings when I settle down with a coffee to read, absorb and occasionally fulminate against the contents of your magazine. Most weeks, I am awestruck but inspired at the quality of my fellow readers' submissions – over-engaged with and (as my wife protests) over-eager to purchase the new equipment you review. I moan that I can't quite get my head around Martin Evening's retouching tips, but then rage at Professor Newman's oversimplifications. Above all, as I drain the last of my coffee, I prepare myself to vent my spleen at Roger Hicks's observations (and, especially, his prose style).

In short, I find AP entertaining, inspiring, useful and provocative. But I have to say that the AP 16 April issue was glorious. The portrait composition essay was superb, Professor Newman's exposition on film chemistry excellent. I did, however, have



the opportunity to fulminate, being appalled at street photographer Dougie Wallace's lack of both manners and concern for the safety of his subjects. But above all, I'd like to raise a glass and salute Roger Hicks for his analysis of 'Bison grazing in geyser fumes, USA, 1995' by Thomas Hoepker, and the parallels with Rousseau: incisive, technically relevant, emotionally engaged – gripping even. Well done, and thank you!

**Karl Debenham, Essex**

**Thanks Karl, for acknowledging the importance of being exposed to features and images that you don't like, as well as lots that you do. Although we aim to please, we can't please all the people all the time, but neither would we want to. It's good for us all to have our tastes and preconceptions challenged from time to time – Nigel Atherton, Editor**



## Win!

With Ultra High Speed performance, the waterproof Samsung 32GB EVO Micro SDHC card, Class 10, Grade 1, offers up to 48MB/sec transfer speed. Visit [www.samsung.com](http://www.samsung.com)

## SAMSUNG

### Train or locomotive?

The article 'An A3 at King's Cross' (AP 9 April) carried an excellent photo of *The Flying Scotsman* accompanied by an interesting article by Michael Topham. Michael was, of course, as he made quite clear, talking about the locomotive of that name – not the train. So it was a pity that AP, in its own little additional paragraph, referred to the Flying Scotsman as a 'steam train'. **Ray E Smith, via email**

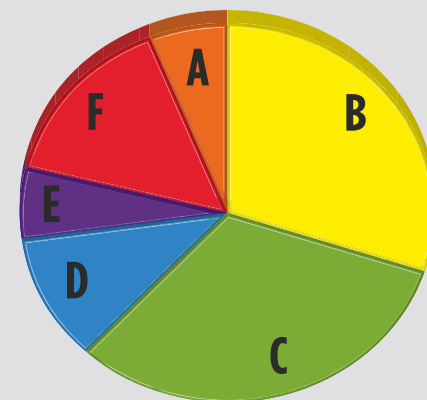
**We're glad you enjoyed the feature, which offered an insight into my experience of photographing *Flying Scotsman* at King's Cross**



The steam locomotive 'The Flying Scotsman' sets off for York

station moments before it set off on its inaugural run to York. It's a common misconception that the

locomotive is called '*The Flying Scotsman*'. This is incorrect. The name '*The Flying Scotsman*'



### In 23 April we asked...

How much would you spend on a second-hand lens?

### You answered...

A Under £50	6%
B £51-£200	30%
C £201-£500	32%
D £501-£800	11%
E £801-£1,000	6%
F Over £1,000	15%

### What you said

'I've bought two second-hand lenses for my Panasonic G1: a 14-140mm zoom and a 25mm prime. They were £299 each, purchased several years apart.'

'The now discontinued Leica 75mm f/1.4 Summilux is a legendary lens. Second-hand, they can cost four figures. I would seriously consider paying such a sum.'

'The only second-hand lens I had problems with was the Nikon AF-S DX Nikkor 18-200mm that had bad lens creep. As long as you buy from a reputable shop/online seller, you can't go wrong.'

'I have paid over £1,000 for a used lens but it was still considerably cheaper than the new cost.'

**Join the debate on the AP forum**

### This week we ask...

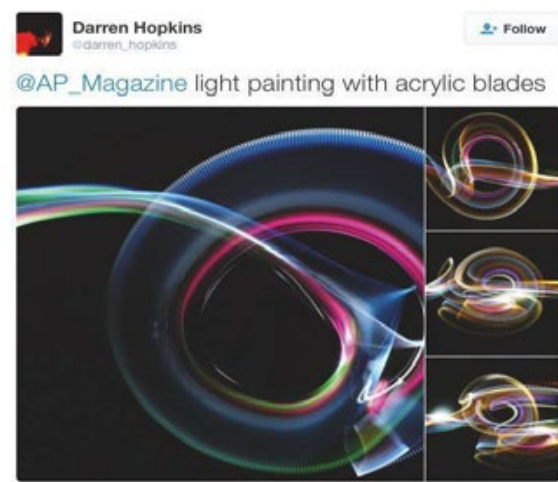
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**Darren Hopkins** @darren\_hopkins

Light painting is not the easiest thing to pull off, but Darren has shown the magical qualities of the technique, creating a series of beautiful abstracts using small lights and acrylic blades.



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➤ was a title given to the train that ran between Kings Cross and Edinburgh, not the locomotive. As your letter suggests, *Flying Scotsman* should not have been described as a steam train, and to be technically correct, it's a steam locomotive – **Michael Topham, deputy technical editor**

## A matter of taste

I have been a member of a camera club for 63 years, so it is not surprising that John Heywood's letter (*A reminder to judges in Inbox, AP 9 April*) grabbed my attention. The next page I always turn to on receiving my AP on a Saturday is Roger Hicks's column, and on this occasion it was a critique of 'Abstraction #X, Wall Meets Floor', 2005, by Pavel Banka. The two contributions triggered a memory of a club competition we had some years ago, when I showed a print of the above image entitled 'Freedom'. It's a shot of a gull crossing the tide line, taken from a nearby hill with a Kodak Brownie Twin 20 camera. The judge's immediate response was: 'This photograph leaves me cold. I really wonder why it was taken.' Not a particularly helpful assessment, but



One judge wasn't impressed by this image, while another loved it

accepted as an honest opinion of my work. I entered the same print in the next monthly competition, where the judge was a photographer with numerous international competition and salon entries to his credit: it won first place!

What did I learn from the experience? Well, three things: there is 'your taste', 'my taste' and 'no taste'. My experience of club judges has been that the vast majority do a good job, giving their time and experience generously. The very few, such as those in John Heywood's case, should be regarded as light entertainment and do not have to be asked to come again. To paraphrase Roger Hicks's concluding sentence: for me, looking at others' work

is how we learn to appreciate photography, and is the main purpose and real value of camera clubs.

**Clifford Brown, Somerset**

**Well said, Clifford. As a judge in several major national photographic competitions, I'm often baffled by the tastes of the other judges, but I'm always interested to hear the reasons for their likes or dislikes. Photography is subjective, and at an amateur level should be more about trying to please ourselves, rather than second guessing the tastes of a random judge. If others happen to like our work then that's a bonus – Nigel Atherton, Editor**

© CLIFFORD BROWN

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## Canon EOS 80D

Michael Topham finds out whether Canon has another game-changing DSLR in the shape of the 24MP EOS 80D

## Sony FE 85mm f/1.4 GM

Richard Sibley tests Sony's telephoto prime lens for Alpha 7 cameras

## Life's a beach

Jon Gibbs explains how to seek out the subtle beauty of sand dunes

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# McCurry's India

*National Geographic* and Magnum Photos legend **Steve McCurry** talks to AP Editor **Nigel Atherton** about his work and his love of the Indian subcontinent

**S**teve McCurry needs no introduction to most AP readers. He is a legendary multi-award-winning Magnum Photos and *National Geographic* photographer and author of its most famous cover photo: the iconic 'Afghan Girl'. The Philadelphia-born photographer has spent the past 40 years photographing people and cultures in every corner of the world. But there's one place that Steve has returned to time and time again: India. It's a country of unparalleled richness and diversity for the photographer, which perhaps explains why Steve has travelled there more than 90 times during his career. Now he has collected some of his favourite images of the subcontinent, many

of them previously unpublished, in a beautiful new large-format hardback book. AP was given the rare opportunity to interview Steve in front of a live audience in association with Nikon School Live. Here's what he had to say about his life, career and, of course, the country that is so close to his heart.

## Why India?

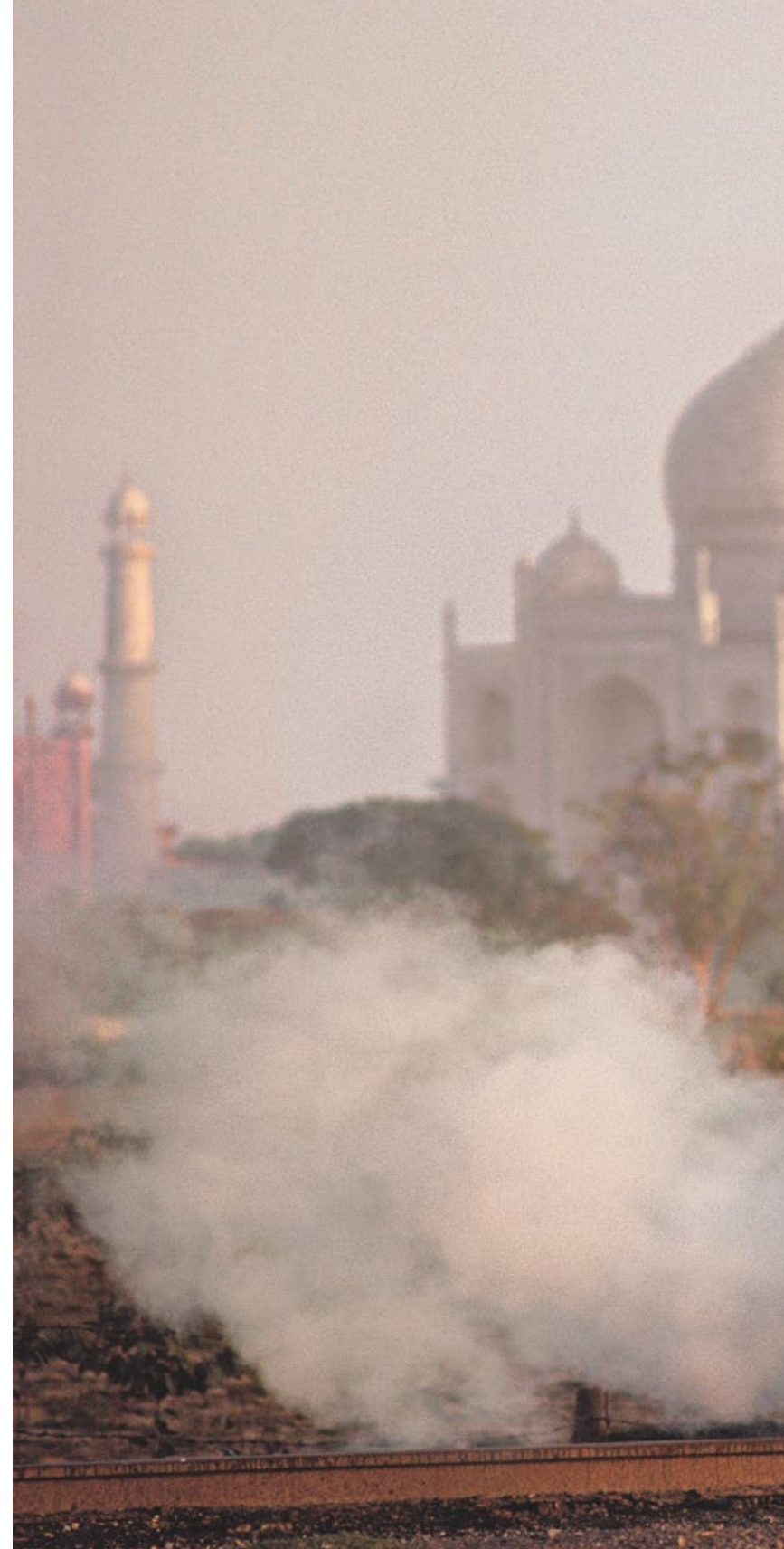
When I was about 12 years old, I read a wonderful story in *Life* magazine about the monsoons, by the celebrated photographer Brian Brake. I remember looking at these dramatic pictures and they captured my imagination; I was captivated by the place. So about 20 years later, when I was starting out on my freelance career, I decided to go there, and I was hooked.

In India you have all these different religions; you have this incredible disparity between the ultra rich and very poor; you have people living in villages the way they probably lived hundreds of years ago [alongside some of the world's most populous cities]. Then there are all the festivals. The country is just an incredible array of culture. The geography is also diverse. There's a variety of terrain and landscape. I think India has probably more depth than any other country in the world.

## If you could go back one more time to only one location, where would you go?

I'd be torn between Ladakh and Rajasthan. I like the colour palette of Rajasthan, and the beautiful architecture. Places like Jodhpur and Jaipur are culturally very rich. But I've always been drawn to Buddhist culture, and Ladakh is

**Mumbai, 1993.**  
Mother and child at a car window. This is one of Steve's favourite images







just this vast expanse, with these monasteries perched on top of mountains... It has opened up to tourism a lot since I first visited India in 1978, but it's still a wonderful place to visit.

### **How has India changed since your first visit?**

I remember walking through these villages and being followed by 20 children because they had rarely, if ever, seen a foreigner or a photographer. Now, with the internet, cellphones and TVs, these village kids have seen everything, and a foreigner with a camera is no longer a big deal. There have been so many changes economically as well. Back when I first visited, there were only about two or three different types of cars on the roads. Today, there are huge shopping malls, just like the ones back in the United States, where there once

were wheat fields. The world is becoming a lot more homogenised.

### **What sort of planning do you do before you travel?**

I always try to hit the ground running. I try to have a translator lined up as an assistant; this is the main thing. It's always good to have someone who can speak the local language, and who can navigate where to go and help if there's a problem. But as far as research goes, I don't ever want to do too much of it because, if you go with too many preconceived notions, it can spoil things. It's more fun for me to discover things while I'm there instead of going with a long shopping list.

### **What percentage of your time has been on assignment compared with being free to do your own thing?**

**Agra, 1983. A steam train passes in front of the Taj Mahal. This image would be impossible to take today**

In my career, I'd say that probably 80% of the time I was on assignment. But the most fun is to be there on my own, so I can get up when I want, shoot what I want and have no particular agenda. When you're on assignment you have a deadline; there's an expectation of what you're going to do – a certain amount of pressure. There's more planning, more research.

It's more fun for me just to walk around and photograph whatever catches my eye and not wonder if it's going to fit into the story I've been sent to tell. When I'm shooting for myself, I like to just walk out of the hotel in the morning and wander around enjoying the day, to get into the right frame of mind. Then, after a while, hopefully I start to see things. Sometimes these magic moments happen and other times I can walk around all day and not see anything. In the end,





**‘There are times when you recognise a design or a composition, and you work it; if you think it’s worth it, you’ll wait for as long as it takes’**

➤ you just have to average it out. That’s why it’s important to me to be somewhere interesting, like Havana [in Cuba], or Rangoon [now Yangon in Myanmar], or India, so that if you do strike out and don’t get any good shots at least you’ve had an enjoyable walk.

**What types of subjects catch your eye? What makes you take the lens cap off?**

I’m interested primarily in people, and human behaviour – how people relate to each other and their environment. I’m rarely drawn to landscape photography. Landscape photography is a speciality. Rarely can you just drive down the road and see a great landscape photo; you have to plan. You need the right location, in the right light, and you need all these compositional elements.

**Some people only shoot candid or posed portraits, but you seem happy with both styles. What’s your philosophy on interacting with your subjects?**

For me the most fun is just to walk around unobserved and photograph life as it happens – meeting people and talking to them. It can be a little intimidating to stop someone in the street and ask if you can take their photograph. But then I see people with such interesting faces I just have to force myself to engage with them and try and convince them to let me take their picture.

**You have described yourself as a shy person. Do you find stopping people gets easier with practice?**

On every assignment I’ve ever done, I get to the place and after a few days, start to panic and worry that I’m not going to be able to do this and that the pictures just aren’t there. Then things start to happen and pictures start coming at me from all directions, and suddenly, everything is great.

**There are certain motifs that occur frequently in your images. One of them is the perfectly framed moment where someone is walking past a gap between**



**two buildings, or framed in a doorway. How much time will you put into waiting for that perfect moment?**

Most photographers have at some time recognised a composition, perhaps a poster or something on the wall, and waited for a person or animal or car to complete the

**Agra, 1983. Women wash their clothes in the Yamuna River**

**Rajasthan, 2009. Man in an orange turban**

picture. There are times when you recognise a design or a composition, and you work it; if you think it’s worth it, you’ll wait for as long as it takes. I did that just a couple of nights ago in Venice. It was about 1 am and there was this amazing fog, and I waited over an hour to get the shot. ➤







Rajasthan, 2002. Women in a step well



West Bengal, 1983. Bicycles hang on the side of a train

# Steve on his gear and career

## What was your first camera?

My first camera was a Miranda. Then I switched to a Pentax and then an Olympus. When I went to India in 1975 with my girlfriend, she had a Nikon and some lenses. I thought we should just use the same camera system and share the lenses, so I switched to Nikon, and I've been using it ever since – different models, of course.

## When did you switch to digital?

My colleagues and I at *National Geographic* thought we'd be able to see out our careers shooting film, even into the late 1990s. But with time, it became clear that the train was leaving the station and we'd better get on it. It was clear that this was the future, like going from a typewriter to a laptop, and you could either jump in early or late.

I love digital. I think it's a huge leap forward in terms of picture making. I jumped in around 2005. Right now I'm using a Nikon D810, and it's probably the best camera I've ever used. You can shoot in such extremely low light with it.

Some of my favourite pictures going back 20 years can't print very big because

they were back-focused. I'd be in a really dark room and I'd be shooting away thinking, 'This is a really great picture', only to find out when I got home later and looked at them that they were all focused on the wall in the background.

The thing with digital is that you can evaluate the focus, composition and light while you're there. With film, you never really knew if you 'had it'.

## Do you tend to travel light or with a bag full of lenses?

I completed a major assignment a couple of weeks ago and used just a D810 and a 24-70mm lens for the entire job. I use that lens for about 98% of my work now. When I'm walking on the street, I'll take just one body and one lens. I'll have a back-up body and lens back at the hotel, just in case.

## How has your job as a photojournalist changed over the years?

When I started, unless I was published by a major magazine, my pictures just wouldn't be seen. It was almost impossible to get your work published. The good news is that now we can self-publish, get our



Steve currently uses Nikon's 36MP full-frame D810

pictures out on the internet, and if it's really good people will recognise them. Today, there are much fewer assignments for the professional. But it was very tough when I was first starting too – you just have to persevere.

## What advice would you give to somebody starting out now?

To become a professional photographer and make a living from it requires an enormous amount of time and effort. Unless you're totally driven and obsessed about it, this may not be for you because it ends up consuming your whole life. If this is what you want to do, then it's great.



# Reader questions

## Do you post-process your own images?

I don't personally do the mechanics on the images, but I work closely with a wonderful printer, and together we look at a picture and decide how to manage it, just as I used to do with darkroom printers. I'm a big fan of printing my pictures, getting them on paper. We print every day.

## Which was your favourite assignment and why?

The first Gulf War back in 1992 was the most profound story. The oil spills in Kuwait were an incredible environmental disaster and the amount of destruction was biblical; it was visually epic. Rarely have I been in a place that was so dramatic – it was like being in this disaster movie except that it was real.

## At which point in your life did you realise you wanted to be a photographer?

I originally wanted to be a cinematographer, and went to college to study filmmaking. On the course there was a still photography module and I fell in love with the still camera. When I left I was torn between stills and movie making and could have gone either way. What decided it was that I couldn't get a job in the film industry, but did manage to get one on a newspaper. I've never regretted this decision.

## Do you find it difficult to persuade people to let you photograph them?

You're never going to get 100% of people saying yes, but I'd say I have an 85–90% success rate, which is a pretty good rate. If people think you're sincere and your intentions are honourable, most people will give you a few minutes of their time. The thing you have to remember, though, is when you see a striking face on the street and you ask to photograph them, you don't know their story, and what kind of day they're having. If you'd just had some bad news and I came up to you and asked to take your picture, you'd probably say: 'No thanks, I'm not in the mood.' As a photographer, you can't take it personally and get upset about it; you just have to play by the law of averages.

➤ **Most readers are familiar with your Afghan girl portrait and admire its intensity, but looking through your work, there are many equally powerful portraits. What's your secret?**

Often, and I've witnessed this in my workshops, there's a distance between the photographer and the subject – an apprehension, a timidity; the photographers use an arm's-length approach. They'll take a couple of frames and then wave goodbye. I think a better approach is just to jump in head first and really try to break down that separation.

It shouldn't be as if I'm taking something from you because you're a curiosity and you're odd, and I'm this rich tourist. You have to get past all of that and be like two people just hanging out. A bit of humour and some warmth always helps. Let the person feel relaxed.

## Have you had any disastrous or near disastrous events in your career?

Hundreds! I always try to work with a margin of safety, but occasionally things go terribly wrong. I've had incidents in the past where people didn't want to be photographed and I've maybe pushed things a bit too far, and realised that not only could I lose my film, and my camera, but I could also get beaten up. So I've learned from experience that if people don't want to be photographed, then don't push it.

## Are there countries where photographing people is more



**Rajasthan, 2012.** Mahouts sleep with their elephant

**Jaipur, Rajasthan 2008.** Man walks through Jantar Mantar, an 18th century astronomical observation site

## challenging, where they're less keen to be photographed?

For some reason Morocco has always been difficult. There are also places where people always want to be paid to be photographed, and that's a different issue.

## What's your attitude toward paying for pictures?

I think it needs to be on a case-by-





# Reader questions

## Do you use flash or is it all natural light?

About 99% of my work is natural light. I do carry some little portable LED lights, not much bigger than my cellphone, which I find really useful to accentuate certain things in some situations, but I only use them occasionally. I never use strobe. Not that there's anything wrong with using flash I'm just not very skilled with it. I have used it in the past, but with digital photography now you can shoot in almost any light.

## Do you only ever shoot in colour, or do you also shoot in black & white?

Well, the world is in colour, so it's logical to me to photograph the world as it is. I admire a lot of black & white photographers, but in the kind of work that I do so much of the story – the cultural story – is in the colours, be it a Tibetan monastery or the Holi festival in India. The colour is integral.

But colour is tricky to use. It's important to try not to let the colour distract. Sometimes there can be too much information, which is why in highly emotional situations, like war photography, it's sometimes good to strip away this element and shoot in black & white.

## Do you keep all your rejects?

Yes, I keep everything. I think it's best not to delete or throw away any pictures because you have no idea how time and history will affect how you view those pictures later. And 30 years ago, if we had images that were a little bit overexposed, we had no idea that in the future we'd be able to salvage some of those.

## How do you prevent your images from being published online without your permission?

People use my pictures all over the world, all the time, without my permission. I get Google alerts telling me every day. If I found my image was being used in an ad, or on a billboard, I would of course pursue them. But if it's just some random person using my picture on their blog, I really don't care – life's too short to worry about that. I'm actually kind of flattered.



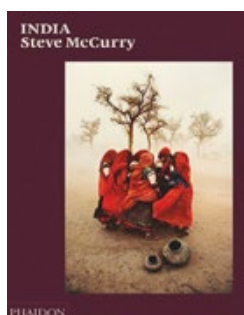
case basis; it's hard to generalise. For example, take the Maasai people in East Africa. A lot of their livelihood comes from tourism. It's the same with that square in Morocco [Jemaa el Fna in Marrakesh]. Being photographed for money is their job. So, when going into this area, you have to either accept it and pay them or not accept it and don't photograph them. You can't have it both ways.

## What do you consider to be the ingredients of a successful picture?

It's similar to when you hear a song on the radio. There are some songs you connect with and other you don't. It's the same with books and movies.

Pictures that are memorable, that stick in the mind, are the best pictures. Sometimes I'm looking at pictures and there's nothing going on; there's no emotion. For me great pictures are about storytelling. I want to learn something from the picture, or want it to evoke some kind of emotion. I want it to take me somewhere.

**When you're editing, do you often find that you'll reject pictures and then go back to them later and see one that**



**India** by Steve McCurry, published by Phaidon Press, price £39.99

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## stands out, and you think, 'Why did I reject that?'

All the time. I go back and look through my pictures, right to the beginning of my photography. By and large, I'll be like: 'What the hell was I thinking? This is a load of c\*\*p!' But occasionally I'll find an image that I missed first time around that resonates.

## One of your claims to fame is that you shot the last roll of Kodachrome 64 ever produced, and I was wondering how that came about?

I used Kodachrome for over 20 years. It was my mainstay, probably the best film ever made. They had already discontinued Kodachrome 25 and 200, so when 64 got the axe I just wanted to pay homage to Kodachrome. I had already switched to digital by this time, but I wanted to do a project with the last roll, photographing iconic people and iconic places.

I started with Robert de Niro. Then we went to India and I photographed some Indian film stars. Then I photographed some village nomads. I tried to make just one exposure per subject, which is tricky. The images are now in the museum at George Eastman House, in Rochester, New York. 



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# Photo fever

Photo London 2016 has attracted a line-up of big names. **Karen Sheard** picks the festival's highlights and must-see events

**N**ow in its second year, Photo London, the major international photography fair, will take place at Somerset House from 19-22 May 2016. Photo London, described by *The Guardian* as 'The UK Photography Event of the Year', is a London-wide photography fair that was created to give London an international photography event befitting the city's status as a global cultural capital.

More than 80 of the world's leading galleries will be participating, offering a programme of exhibitions and events throughout the capital, including a range of public talks with key names such as Don McCullin, Mary McCartney and Nick Knight. We take a look at what promises to be some of the many highlights to the event.

## **Exhibitions at the Embankment Galleries, Somerset House, 19-22 May**

Entry to these exhibitions is included with tickets for general fair admission.

### **Don McCullin: Photo London Master of Photography 2016**

War photographer Don McCullin, who was recently named as the Photo London Master of Photography 2016, will have a selection of his work featured in a special exhibition, presented by Photo London in association with Hamiltons Gallery.

McCullin has captured some of the most evocative images of the last century in his long career as a war photographer. Visitors to Photo London will also have a rare opportunity to hear him speak in a public conversation at Somerset House with Tate Photography Curator, Simon Baker, from 2.30pm-3.30pm on Thursday, 19 May.

**Above: Photo London 2016. 'Saunders', 1997, by Nick Knight**

**Right: Somerset House, where the main exhibitions will be held. Photo London 2016. 'The Edmond J Safra Fountain Court' by Marcus Ginns**



© MARCUS GINNS

### **Craigie Horsfield: 'Twelve', from the collection of the Wilson Centre for Photography**

For Photo London 2016, the Wilson Centre for Photography will curate an exhibition of works by Turner Prize-nominated artist Craigie Horsfield. The Wilson Centre is the private collection of Michael G Wilson, OBE.

'Twelve' will bring together a







© DON MCCULLIN, COURTESY HAMILTONS GALLERY, LONDON



© WALTER & ZONIEL

➤ selection of Horsfield's expressive portraits, offering an opportunity to view the distinctive works together for the first time. Horsfield is known for his intimate style and sensitive employment of diverse printing techniques. Several of his large-scale works will be displayed in the atmospheric East Embankment Galleries of Somerset House.

#### **Walter & Zoniel: The Untouched**

Artist duo Walter & Zoniel will create the largest tintype in the world made as a live event. For Photo London they will capture a life-sized portrait of a British icon upon a giant sheet of metal, requiring the subject to sit for as long as 30 seconds without moving. The artists will turn the Deadhouse of Somerset House into a huge camera to begin shooting the series, with the resulting artwork on display during the fair.

#### **Key talks Nick Knight with Hans-Ulrich Obrist**

Wednesday, 18 May,  
2.30pm-3.30pm  
Nick Knight, OBE, the British image-

maker, fashion photographer and documentary photographer, will be in conversation with Hans-Ulrich Obrist, co-director of Exhibitions and Programmes and Director of International Projects at the Serpentine Gallery. Obrist is an art curator, critic and historian.

#### **Martin Parr in conversation with William A Ewing**

Friday, 20 May, 4pm-5pm  
British documentary photographer and photojournalist Martin Parr is best known for his photographic projects that take an intimate, satirical and anthropological look at aspects of modern life, particularly documenting the social classes of England, and more broadly, the wealth of the Western world. Parr will speak with the curator of the Photo London Talks Programme, William A Ewing.

#### **Nadav Kander in conversation with Sandy Nairne**

Wednesday, 18 May, 4pm-5pm  
Nadav Kander is an internationally renowned London-based fine artist, photographer and director, best known for his portraiture and landscape work.





© NADAV KANDER, COURTESY FLOWERS GALLERY



CECIL BEATON © THE CONDÉ NAST PUBLICATIONS LTD



He will be interviewed on his unique practice, with special attention given to his most recent work. Sandy Nairne, CBE, FSA, is an English historian and curator.

## Other exhibitions throughout London, running as part of Photo London

### Paul Strand: Photography and Film for the 20th Century

Victoria & Albert Museum, 19 March-3 July  
Paul Strand was one of the greatest photographers of the 20th century, whose images have defined the way in which fine art and documentary photography are understood and practised today.

The exhibition displays around 200 objects spanning Strand's entire career, including his breakthrough trials in abstraction and candid street portraits, close-ups of natural and machine forms, and extended explorations from the American Southwest to France, Italy, Scotland, Ghana and beyond. A significant number of additional vintage prints from the Victoria & Albert's own collection are on display.

**Top left: Photo London 2016. 'A Palestinian Woman Returning to the Ruins of her House, Sabra, Beirut', 1982, by Don McCullin**

**Top centre: Photo London 2016. 'Audrey with toes and wrist bent', 2011, by Nadav Kander**

**Above centre: 'The Second Age of Beauty is Glamour', 1946, by Cecil Beaton, on show at Vogue 100**

**Top right: 'Angus Peter MacIntyre, South Uist, Hebrides', 1954, by Paul Strand**

**Left: Photo London 2016. 'Tinie', from the series 'Alpha-Ation', by Walter & Zoniel**

### Vogue 100: A Century of Style at the National Portrait Gallery

Until 22 May

Vogue 100: A Century of Style, is a showcase of the remarkable range of photography that has been commissioned by British *Vogue* since it was founded in 1916, with over 280 prints from the Condé Nast archive and international collections being shown together for the first time.

### William Henry Fox Talbot at the Science Museum/Media Space

Until 11 September

Rare original prints by the 19th century pioneer William Henry Fox Talbot will be displayed in an exhibition at the Science Museum/Media Space in London.

In the 19th century, as the industrial revolution boomed, Fox Talbot revolutionised culture and communications by inventing the negative-positive process. This technique formed the basis of photography around the world for more than 150 years and immortalised him as 'Father of the Photograph'.

Discover the influence Talbot's revolutionary technology, techniques and practices had on his contemporary practitioners, and see original prints from his seminal publication *The Pencil of Nature* alongside the oldest-surviving daguerreotypes by fellow photography pioneer Louis Daguerre.

Other participating locations across London include the Whitechapel Gallery, National Portrait Gallery, Photographers' Gallery and Hayward Gallery.

Photo London will be held at Somerset House, Strand, London WC2R 1LA from 19-22 May. For more information, visit [www.photolondon.org](http://www.photolondon.org).

An adult day-pass ticket costs £27, including booking fee. Tickets for the talks cost £12.96. For the full list of entry prices, and to book, visit [photolondon.seetickets.com](http://photolondon.seetickets.com).



© APERTURE FOUNDATION / VICTORIA AND ALBERT MUSEUM, LONDON

## FULL TALKS PROGRAMME

### WEDNESDAY, 18 MAY

Richard Learoyd in conversation with Frish Brandt  
**12.20pm-1.05pm**

Nick Knight in conversation with Hans-Ulrich Obrist  
**2.30pm-3.30pm**

Nadav Kander in conversation with Sandy Nairne  
**4pm-5pm**

### THURSDAY, 19 MAY

Graham Nash and Graham Howe in conversation with Sean O'Hagan  
**11.10am-11.55am**

Mary McCartney in conversation with Philippe Garner  
**12.20pm-1.05pm**

Erik Kessels, Joachim Schmid and Lucas Blalock in conversation  
**1.20pm-2.15pm**

Don McCullin in conversation with Simon Baker  
**2.30pm-3.30pm**

Katy Grannan in conversation with Phillip Prodger  
**4pm-5pm**

Garry Fabian Miller in conversation with Edmund de Waal  
**5.30pm-6.15pm**

Mishka Henner in conversation with Philip Gefter  
**6.25pm-7.05pm**

Dayanita Singh: 'A Book Story' at the National Portrait Gallery  
**7pm-8.30pm**

### FRIDAY, 20 MAY

Olga Sviblova on Russian photography  
**11.10am-11.55am**

Alec Soth in conversation with Kate Bush  
**12.20pm-1.05pm**

Lois Conner in conversation with Philip Tinari  
**1.20pm-2.05pm**

Massimo Vitali in conversation with

Tobia Bezzola  
**2.30pm-3.30pm**

Martin Parr in conversation with William A Ewing  
**4pm-5pm**

Richard Misrach  
**5.30pm-7pm**

Dieter Meier in conversation with Tom Hunter at the National Portrait Gallery  
**7pm-8.30pm**

FT Weekend Presents: Craigie Horsfield in conversation with James Lingwood  
**7.30pm-8.30pm**

### SATURDAY, 21 MAY

William A Ewing on Arthur Lipsett & Robert Walker  
**11.10am-11.55am**

WM Hunt in conversation with Pierre Radisic  
**12.20pm-1.05pm**

Edward Burtynsky in conversation with David Campany  
**1.20pm-2.05pm**

David Maisel in conversation with William A Ewing  
**2.30pm-3.30pm**

Sophy Rickett and Hannah Starkey chaired by Alison Nordström  
**4pm-5pm**

FT Weekend Presents: Photojournalism in the Digital Age  
**5.30pm-7.30 pm**

### SUNDAY, 22 MAY

Panel Discussion: Howard Greenberg, Quentin Bajac and Michael Wilson  
**11.10am-11.55am**

Lois Greenfield in conversation with Andrew Sanigar  
**12.20pm-1.05pm**

Miles Aldridge in conversation with Francis Hodgson  
**1.20pm-2.05pm**

Olivo Barbieri in conversation with Tobia Bezzola  
**2.30pm-3.30pm**

Cheryl Newman: Loose Women panel  
**4pm-5pm**



# Shark shepherd

Benjamin Von Wong

The surrealist photographer recounts the challenging process behind his stunning underwater shot of one model's encounter with sharks

**D**espite being of Chinese descent and growing up in Canada, my roots lie in Malaysia, a country my parents considered to be their home. As a result, when I heard of conservation efforts to establish shark sanctuaries there, I felt compelled to use my photography and network to support the environmental campaign for change.

It soon became apparent that, if the campaign were to succeed, a political petition would be required. Along with YB Datuk Seri Panglima Masidi Manjun, the Minister for Tourism, Culture and Environment in Sabah, northern Borneo, and the Shark Stewards (an organisation dedicated to combating the shark-fin trade), we aimed to collect 100,000 signatures worldwide. By encouraging people to abandon their misconceptions surrounding sharks and instead, understand the facts – in particular, the importance of sharks to the oceans' ecosystems – we hoped to reverse the plight of these fish.

I had heard that Fiji is home to some of the most incredible sharks, so I was keen to go there and see them. My first problem was that I was unable to find the right contact or make concrete plans until I had actually landed in Fiji. Meanwhile, not knowing how a usually merciful white-tipped reef shark might react to a model in a billowing dress underwater, made the challenge totally unpredictable.

Of course, the regular complications of shooting underwater offered their own strains. Finding a team of experienced divers to assist us was always going to be a problem, especially since we had no budget. We were using specialist equipment, including a Sony Alpha 7R II in a Nauticam housing. However, once in the water, communicating with each other was complicated and our oxygen supply was limited.

Also, the demanding conditions meant we could shoot for only two hours at around noon each day when the sharks were most active and the light was most visible

inside the caves. I wanted to use off-camera strobes, but without enough manpower we had to rely entirely on natural light. Somehow, we managed to overcome all the obstacles.

The plan was to go out in the boat to the underwater caves. Thomas Vignaud, our French marine biologist, would then search for the sharks and signal to us when he found them. The rest of us would hop into the water and set up the scene, only calling our model when we were ready.

As a champion Australian freediver in her own right, Amber Bourke has, crucially, a fine-tuned appreciation of safety, as well as lots of underwater experience.

Wearing a free-flowing dress by Indonesian designer Ali Charisma, she was tied to a rock formation under a beam of available light using a slipknot attached to a 10kg lead weight. Once she was in position, the shepherd's crook was handed to her, dead fish were rubbed on the rock to release a scent to attract the sharks and all we had to do was wait. Simple – or not so, as it turned out.

The white-tipped reef sharks hovered around us like curious squirrels in the park, but darted away if anyone dared to get too close. It was a race against time whenever one swam far enough into the cave, as Amber would take a deep

© BENJAMIN VON WONG



## Benjamin Von Wong

Benjamin, 29, is a Chinese-Canadian photographer based in Montreal. His background is in engineering which, he says, gives him an edge in creative problem solving. He specialises in shooting surrealist compositions that, he insists, are definitely not the result of Photoshop. Visit [www.vonwong.com](http://www.vonwong.com)





It took five long days of preparation and patience to achieve this shot

breath, rip off her mask and strike pose after pose for as long as she could – up to a minute and half each time.

It took five long days to create four shots. Day one: diving practice and technique touch-up. Day two: location scouting and final preparation planning. Days three, four and five: wait for the ocean's gentle giants to show up.

Some days, the sharks were friendly and curious, swimming over to investigate almost immediately. On others, we spent the entire dive waiting. It turns out that attracting animals underwater is a lot harder than on the surface.

To make matters even more difficult, you cannot make a

sound as the trust of the sharks can only be gained quietly. Despite being inquisitive, sharks are incredibly shy creatures. All we could do was play their game, their way. Waiting forever then capturing that split-second moment as they moved into frame was seriously taxing.

Back on dry land, after five days of working, six hours of waiting and many moments of touch and go, we had our four final shots ready for editing. The greatest problem with editing underwater images is overcoming the loss of the warm wavelengths filtered out by the deep water. The layers of murky blues, greens and purples are not an attractive

look for human skin, which takes time to bring back to life.

Once the edits were complete, the final stage was to share our story, change preconceptions, gain momentum for the petition and build the shark sanctuaries – all much harder than that one week we had worked.

With 69% of our target already reached, we're hoping that the world will view sharks in a different light, and allow our ambitions for the shark sanctuaries to be achieved.

**To support the campaign and sign the petition, visit [www.change.org/p/support-malaysian-shark-sanctuaries](http://www.change.org/p/support-malaysian-shark-sanctuaries)**



## NAUTICAM NA-A7II



The Nauticam NA-A7II housing for the Sony Alpha 7 II has ergonomically placed controls with size, shape and colour differentiation to aid finding the right controls underwater. It has a depth rating of 100m and has built-in adjustable handles with rubberised grips for easy underwater control. Find out more at [www.nauticamusa.com/news/2015/3/5/new-housing-for-sony-a7-ii](http://www.nauticamusa.com/news/2015/3/5/new-housing-for-sony-a7-ii).



# Reader Portfolio

Spotlight on readers' excellent images and how they captured them

1



## Justin Garner, Manchester



Justin had a fascination with natural history, and birds in particular, at an early age, which led to him picking up a camera and trying his hand at photography. He began to see the real potential of the medium and around five years ago decided to pursue the art seriously. Justin now enjoys photographing people, and relishes the challenge of developing a story with lighting, costume, background and environment to capture the viewer's imagination and emotions. [www.jags-photography.co.uk](http://www.jags-photography.co.uk).

### The Knives Are Out

1 Justin has managed to capture a strong pose of this martial arts expert Canon EOS 5D Mark III, 16-35mm, 1/160sec at f/7.1, ISO 100, tripod, studio light, softbox

### The Start of a Masterpiece

2 Justin has shown how easy it is to find inspiration in the everyday things we see. This image was not set up and was captured when Justin's nephew was keeping himself busy drawing Canon EOS 5D Mark III, 50mm, 1/160sec at f/2.8, ISO 1,600, tripod, table lamp

2



3



### Ammie

3 There's something timeless and classic about the lighting and pose of the sitter Canon EOS 5D Mark III, 50mm, 1/200sec at f/5.6, ISO 800, Speedlite, softbox, remote triggers, reflector

### Fat Annie's

4 The excellent use of flash lighting is especially crucial here. According to Justin, it started raining and the light conditions were awful, so he set up a flash behind one of the signs on the cart Canon EOS 5D Mark III, 50mm, 1/250sec at f/3.2, ISO 200, tripod, Speedlite, flash grid

4







# Manfrotto The Reader Portfolio

winner chosen every week will receive a **Manfrotto PIXI EVO tripod** worth £44.95. Visit [www.manfrotto.co.uk](http://www.manfrotto.co.uk)

Lightweight and portable, the Manfrotto PIXI EVO boasts two different leg angles with a sliding selector enabling you to shoot ground-level images. It's adjustable, with two-section legs featuring five different steps that adapt the footprint to uneven surfaces. With a payload of 2.5kg, you can tilt the camera 90° to capture incredible images.



YOUR PICTURES IN PRINT

## Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit [www.amateurphotographer.co.uk/portfolio](http://www.amateurphotographer.co.uk/portfolio)



## Frustration

**5** So many elements have come together to make a great shot – the eye contact, the subtle use of colours and the technically excellent lighting. It's an image that really conveys the emotion of its title  
Canon EOS 5D Mark III, 50mm, 1/200sec at f/8, ISO 100, tripod, studio light, beauty dish, Speedlite

## Grace

**6** For this shot, Justin set up a softbox at the same height as the dog and angled it straight in front. He then lay beneath the light to capture this striking portrait of Grace the greyhound  
Canon EOS 5D Mark III, 50mm, 1/160sec at f/8, ISO 160, tripod, studio light, softbox, black background





# Appraisal

Expert advice and tips on improving your photography from **Damien Demolder**

**AFTER**



Including the entire building's reflection in the water completes the sense of symmetry

## Night skyline Allan Castañeda

Canon EOS-60D, 18mm, 73secs at f/16, ISO 100

I DON'T know where Allan took this shot, but it is certainly an exciting scene and he had fabulous conditions to shoot in. The sky is the perfect colour, and I love the transition from cool blue to warm orange and the way in which Allan has arranged the coloured areas in the frame. The bursting star of cyan in the extreme right of the picture is a bit distracting but it also looks pretty good, and I like the way the composition slopes upwards towards the top of the skyscraper and down again on the other side. The flashing blue lights in the sky are the candles on the cake.

Allan has committed a terrible crime against composition and visual expectations, though, by not including the top of the building in the reflection. It would have been one thing to cut it off halfway up, as then we wouldn't expect anything, but he tantalises and teases us with almost the whole height, only to cruelly slice off our excitement by not including the lights. It just seems wrong.

I've created a quick edit to show what the shot might have looked like with the top of the building reflected in the water as well. It completes the sense of symmetry that we

**BEFORE**



begin to feel, but which is taken from us. No one likes a tease and you've led us on, Allan. To keep the viewer happy, you have to finish the job you started.



**Win!** Send up to six prints, slides or images on CD (include the original files from the camera along with your versions on the CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 18. Enclose an SAE if you want them returned. The picture of the week will receive a year's digital subscription to AP worth £79.99

### Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)





## Horses in the mist

### Brian McDonnell

Nikon D7100, Sigma 17-70mm, 1/60sec at f/5.6, ISO 100

THERE is something very appealing about this scene of horses being tended to on a misty morning. I like the sloping hillsides, the three significant trees in the background, and the position of the horses and the girls tending to them. There is a good deal of evidence, though, that the original exposure was way too bright, as the lighter parts of the horses and the hair of one of the girls has been burnt out to a white that cannot be recovered. It's a shame, since those blank featureless patches stand out too much and grab our attention for the wrong reasons.

There is also far too much contrast for a misty morning. It gives the scene a crispness and harshness that is at odds with the soft atmosphere we'd expect in these conditions. I suspect the clarity slider is the offender, or too-hard a curve. I've tried to put some of the softness back by turning down the contrast and the clarity, and reducing the density of the black & white. The scene is much softer and more in keeping with a misty day.

We often strive to create impact such that we can forget to tune the manipulations we make in software to the conditions in which we shot the picture. Hence, it is important to remember how we felt when we took the picture, so we can make adjustments that reflect the reality of the occasion. Not all pictures have to jump off the page. There is great value in the soft and subtle, when they are called for.



Turning down the contrast and clarity, and reducing the density of the black & white makes the scene much softer

## Reflections and shadows

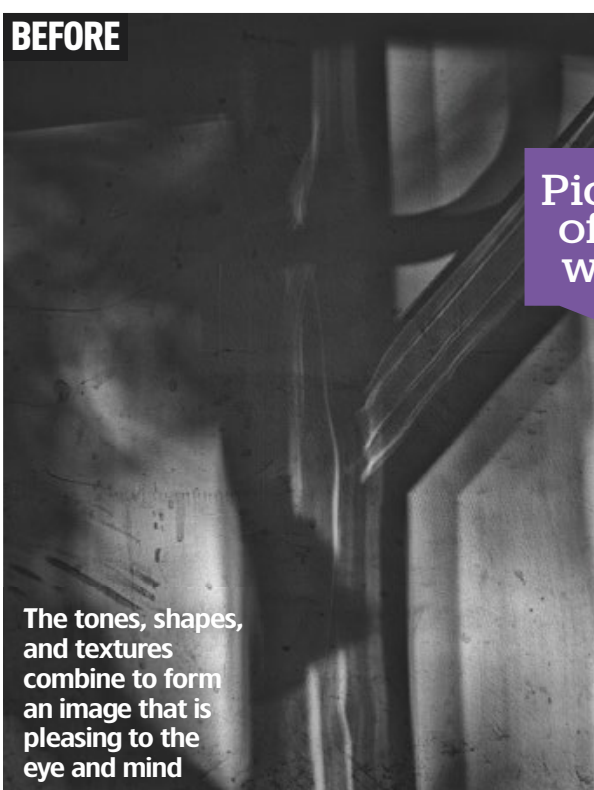
### Andriy Bulay

Sigma DP1, 16.6mm, 1/80sec at f/5, ISO 100

I'M NOT sure I know what this image is exactly, but it doesn't really matter because I like it so much. I think we are looking at the reflection of a window on a wall, as the shadows and highlights have very different qualities – some are soft and smooth, while others are hard and crisp, much as you get from glass.

The tones, shapes and textures somehow combine to form an image that is pleasing to the eye and mind. I like the contrasts between the curves and the hard-edged straight lines, and the graduated tones and those that transition sharply and quickly. The wall texture and diagonal marks on the left give us a sense of the surface on which the light is playing, while the knowledge that it is a wall that we can understand gives the scene depth. The wall also gives us a contrast between its reality and the fantasy that is played out by the light.

The picture is timeless and limitless, so I've added a light warm tone to soften it and make it appear as if it could have been taken any



The tones, shapes, and textures combine to form an image that is pleasing to the eye and mind

time since the birth of photography. I'm not sure that the tone improves it, but it certainly provides an alternative view. The picture works



Adding a light warm tone softens the image and makes it timeless

perfectly well without it, though, and Andriy wins my Picture of the Week Award. I could put this on the wall and enjoy it all day.

**Damien Demolder** is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 17 years, including 15 years at *Amateur Photographer*. He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people



# Accessories

Useful gadgets to enhance your photography, from phones to filters...

## Tamrac Hoodoo 20 backpack

- Around £90
- [www.tamrac.com/products/hoodoo-20](http://www.tamrac.com/products/hoodoo-20)

**AP** tests a 3-in-1, multi-purpose camera backpack

TAMRAC was founded by a group of amateur photographers in 1977. In 2014 the company was declared bankrupt, but the following year it rose from the ashes under new ownership. This year it's back in business with the launch of great photography luggage to suit all users.

The Tamrac Hoodoo 20 backpack (or what the company calls a 'camera daypack') is one such example. It's a stylish, multifunctional backpack made of water-resistant waxed canvas that is designed to carry camera gear as well as personal items. The separate camera module at the bottom has enough space for a large DSLR with a lens attached, plus two medium lenses. Of course, a mirrorless kit would allow you to squeeze in a bit more. The module can also be removed to allow the wearer to use the bag as a regular backpack.

The camera module has strap loops and a strap, so it can be used independently of the bag if needed. There's a large compartment in the top of the bag that we found useful for a telephoto lens, although it is intended for personal items such as keys, waterproofs, and so on. In the rear of the bag is a well-padded sleeve designed for a laptop. This will house most laptops measuring up to 15in.

### Verdict

Unlike a camping backpack, the Hoodoo 20 is made of a heavy but durable canvas and a waterproof, polyurethane-coated material resistant to tearing, rather than just lightweight nylon. Despite this, we found it to be really comfortable, even when loaded with a lot of kit. However, when we put personal items in the top compartment, they slipped behind the camera module and down the back of the bag. Overall, though, there's very little not to like about this bag. It's smart, comfortable and has multiple uses.

### Colour range

Our review sample is in a pumpkin colour, a tasteful orange. The other colours are ocean (blue) and kiwi (green).

### Laptop sleeve

At the rear of the bag is a fully protected laptop sleeve designed to house a laptop up to 15in.

### Construction

The Hoodoo is made of waxed canvas and rip-stop fabrics, and measures 29.5x43x15.5cm. It weighs 1.3kg.

### Interior

At the bottom of the bag is a removable camera module that can take a large DSLR with lens.

**Amateur Photographer**  
Testbench  
★★★★

### ALSO CONSIDER

#### Lowepro Transit Backpack 350 AW

£70, [www.lowepro.com](http://www.lowepro.com)

Designed for a DSLR kit, the Lowepro Transit is a great day backpack. It will take a 15in laptop and can swallow a similar amount of kit to the Hoodoo.



#### MindShift Gear UltraLight Dual 25L

£120, [www.mindshiftgear.com](http://www.mindshiftgear.com)

Like the Hoodoo, this large pack features a removable camera module and is made from a lightweight material suitable for serious hiking.



#### Manfrotto Pro Light Camera Backpack: 3N1-25 PL

£170, [www.manfrotto.co.uk](http://www.manfrotto.co.uk)

If you don't plan to use this bag as your daily backpack, it's fantastic. It's dotted with pockets and has room for a DSLR with lenses, a flash and other items.





# Lastolite EzyBounce flashgun bounce card

● £24.95 ● [www.manfrotto.co.uk/lastolite](http://www.manfrotto.co.uk/lastolite)



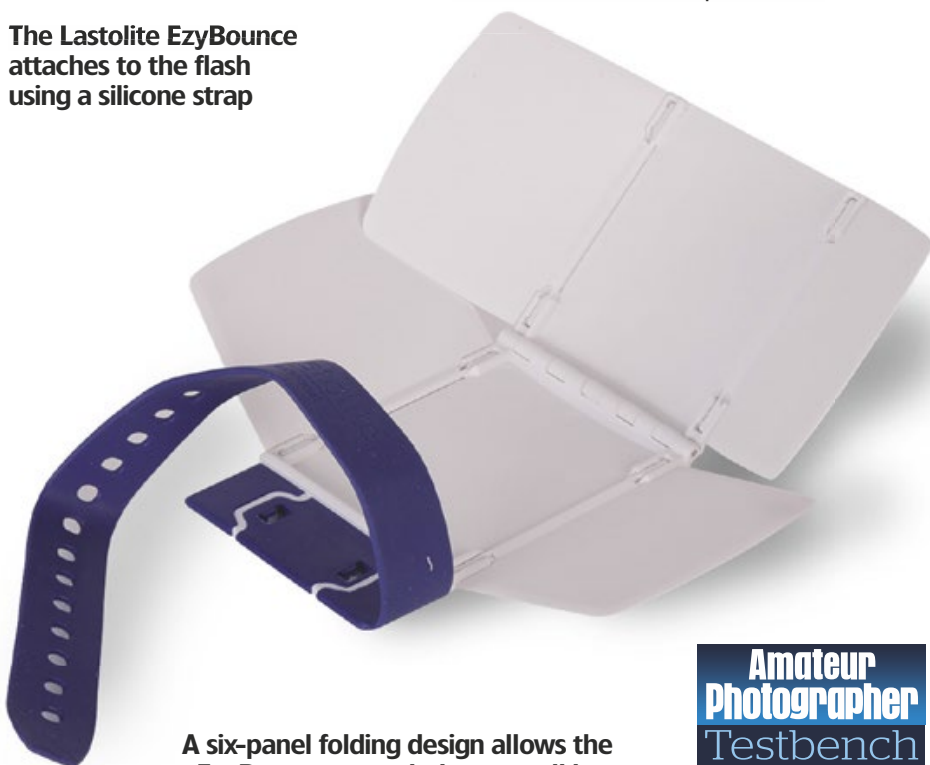
USING a bare flash on a subject can often make things look a bit garish, with heavy shadows and overpowering highlights. A bounce card allows users to angle the light and, by making it diffuse, make the image more appealing.

Unfortunately, many of these light modifiers are big and not very portable. Fortunately, the EzyBounce flashgun bounce card is none of these things. It's small and compact, and when not in use it packs down to the size of a gent's wallet. It would go pretty much unnoticed in a kitbag, and it comes with its own carry pouch.

As the 'Ezy' part of the product's name suggests, it's also simple to use. Attaching it is easy. It has a silicone strap with numerous notches on it that enables it to fit different sized flashguns. We found it accommodated all standard-size guns just fine. The white part of the bounce card folds in and out, allowing the user to direct the flashlight as they choose.

For anyone using flash a lot, especially for portraits or events, the Lastolite EzyBounce flashgun bounce card is a worthwhile purchase. **AP**

The Lastolite EzyBounce attaches to the flash using a silicone strap



A six-panel folding design allows the EzyBounce to pack down small but still give a large diffuse light source



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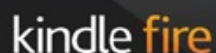


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# Nikon D5

Professional wedding photographer **Ed Godden** puts the **Nikon D5** to the test to find out if it's a worthy stand-in substitute for his pair of D750 DSLRs

## At a glance

- 20.8-million-pixel, FX-format CMOS sensor
- ISO 100-102,400 (expandable to ISO 50-3,280,000)
- 12fps burst (up to 14fps with mirror up)
- 153-point autofocus system with 3D tracking
- Dual XQD or CompactFlash (CF) slots
- 200 NEF (raw) buffer
- 4K video (30p/25p/24p)
- £5,199 (body only)

I have been a photographer for 20 years, 19 of them spent using Nikon equipment. A brief fling with Canon at the start of my career was quickly brought to an end when someone introduced me to a Nikon F90 film camera. A few heavier film cameras later and the digital world came calling. First, the Nikon D1, then the D100, D2, D200, D2Hs – and then I hit a wall. As a press and sports photographer, I found that using a bulky camera with a 300mm lens on a daily basis was killing my back. Today, I shoot weddings. These can take up to 14 hours. I'm constantly on my feet, forever lugging my kit around.

That's why, a few years ago, I started using the Nikon D600. Size and weight-wise, with a full-frame sensor and great image quality, this camera was perfect for

me. Upgrades to the D610 and D750 soon followed. I'm currently shooting all my weddings with two D750 bodies and a D610 body as a spare/back-up that always stays in the car on wedding days.

I love my Nikon D750 cameras, but recently they were subjected to the dreaded Nikon recall. Both required new shutter units. This was annoying, since I had been through this before when my D600 bodies were recalled for dust and oil-spot issues on their sensors. It made me wonder whether I shouldn't splash out on a D3 or D4 – and then I heard that the D5 was due to be launched. I decided to look into this beast of a camera.

## Initial impressions

I was pretty shocked at the weight and size of the D5. Even without a lens, it felt heavier than my two

D750 bodies combined. With the 24-70mm f/2.8 lens attached, I slung the camera around my neck and, in an instant, thought there was no way I could shoot a 10-hour wedding with it. If you drop a D750 on your foot it may hurt a bit, but if you drop a D5 on your foot chances are you'll be off to hospital.

I'd clearly been spoiled by the light and compact D750 and the previous DSLRs I'd owned, but not being the type to rely on first impressions, I decided to explore it further by taking a few test photos of my brother's dog.

Setting up the camera was very easy and a similar experience to my D750. I loved the new touchscreen feature, which I found surprisingly responsive. In fact, I used it quite a bit during my few weeks with the camera. From sliding my finger across to review images, to

Timing is everything when you shoot a wedding. The D5's 12fps continuous burst was used to capture this spray of confetti







pinching the screen to zoom into an image, I loved this feature.

I knew the D5 wouldn't have the flip-out screen that features on the D750. After all, having paid £5,000 for a camera, you're going to require it to be as robust as possible, and something that extends and flips out won't please everyone. However, I can't think of a wedding that I've shot with my D750 where I've *not* used the flip-out screen. For low-down portrait shots, so I don't have to get down on my hands and knees, and high shots looking down on revellers at a party, it really does have its uses. The D750's clear live view and low-light focusing capabilities combine to make this a great little addition.

### **The first serious workout**

My first proper shoot with the D5 was a wet and windy wedding in

Berkshire. It was a good weather test for the camera. I had to change lenses and try to keep the front of the lens bone dry, all while looking smart and respectable. I walked for a couple of minutes from the car to the reception venue with the camera slung over my shoulder. Yes, it got wet, but at no point did I think it would cause a problem. That's just how well constructed top-of-the-range cameras are these days. From the bride getting ready to the ceremony and portraits outside in the terrible weather, the D5 performed fantastically and didn't slip focus once.

For the past couple of years I've been experimenting with shooting on auto ISO. I love the freedom it gives me to concentrate on the things going on around me, rather than faffing around with dials and buttons at important moments.

The D5 dealt with the light, the dark, the artificial lighting and the natural light all the same, and with total ease.

If I could sum up my feelings about my first day spent using this

camera it would be 'consistent'. At no point during proceedings did I feel I was using a brand-new camera. This is a great feeling to have. I'm a firm believer that being a confident



**Ed pairs the Nikon D5 with the Nikkor 24-70mm f/2.8 G AF-S ED lens**



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The accuracy and response of the D5's focusing in near-pitch-black environments proved remarkable and impressive

➤ photographer makes you a better photographer. It's not just a case of having confidence in your own creative capabilities, but also having lots of confidence in the equipment you're using.

As well as being superbly impressed with the 24-70mm VR lens that came with the D5, I also tried out a few shots on my latest Nikon purchases: the Nikon 35mm f/1.4 and Nikon 58mm f/1.4 lenses. Talk about sharp. These lenses, combined with this camera, are a match made in heaven. There's a bit of fall-off on the edges when shooting wide open, but that's to be expected. In my opinion, it's this effect that gives these prime lenses their unique character.

For the speeches I boosted up to ISO 10,000 and beyond without worrying that my files were going to be too noisy. This is a camera that allows you to push raw files to the extreme. I also found the dynamic range to be as good as that on the D750. My 70-200mm lens, which I sometimes use for speeches, only opens as wide as f/4; hence shooting in dark venues, like the barn I was in, means it is

An example of where auto ISO was used. This approach to working lets me concentrate on getting the shot rather than faffing around with camera settings



essential to have a camera that is capable of shooting in low-light conditions with high ISO settings – unless you want to use flash, of course.

In the evening, I nearly always pop my SB-900 flashgun on and shoot some fun shutter-drag

images on the dance floor. This wedding was no different, and I was very happy with the shots I got as the band started their evening set. At times it was almost pitch-black on the dance floor, yet the D5 managed to lock on to people's faces easily with very little

light on them. By bursting a tiny bit of flash, setting a slow shutter speed and giving the camera a sideways swipe, I got lots of shutter-drag photos of people having fun.

I know that, like many other DSLRs, the D5 has





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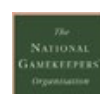
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The D5 puts in a strong dynamic range performance, with a decent amount of scope when it comes to pulling back detail from the shadows

lots of different focusing capabilities and settings, but I'm old-school and still like to select my focus point for every shot. I can't really explain why I still shoot like this, rather than trying out 3D focusing, for example, but I think I've just used this technique for so long now that I simply don't want to change.

I got back home from the wedding just after midnight and downloaded all the files onto a hard drive, then onto a back-up hard drive, before heading to bed. Having never seen an XQD card before, let alone used one, I was impressed at how quickly 32GB of files were transferred onto my MacBook. By the way, I had already filled the 32GB card up twice, and downloaded during the day.

The following morning, I woke up and felt a click in my shoulder, a pain across my back, and soreness at the bottom of my back. It was the same pain I got as a sports photographer, and I hadn't felt it for a long time. Later that day I went for a six-mile run and I've never heard my shoulder click so much as it did then.

### Pre-wedding shoot

A few days later, and I was back on the road. First stop, a pre-wedding shoot in Norfolk. I normally travel pretty light for these sessions, mainly because they can involve a lot of walking. Unlike a wedding, I actually have a lot of time to work with the couple on these shoots, and can experiment more. I always take two cameras,

**‘With the quicker focusing in the low light, together with the rapid frame bursts, it felt as though I was shooting a lot faster’**

my 35mm and 58mm lenses, and a tilt-and-shift lens so I can experiment with a few different arty shots.

It was a gloriously sunny day and the D5 performed exceptionally in the harsh light. Shooting with the manual-focus tilt-and-shift lens is always hit and miss, so I tend to fire off a burst of frames, being safe in the knowledge that at least one of them will be pin sharp. With the extra frames per second the D5 gave me over the D750, I noticed a few more pin-sharp images than usual.

### A trip to Durdle Door

A couple of days later I did another pre-wedding shoot at sunrise, this time at Durdle Door in Dorset. I left Nottingham at 11pm, drove through the night, got to Dorset at 4am, and managed to grab a 90-minute snooze in the car. I met the couple and we headed over the cliffs from Lulworth Cove to Durdle Door. It

nailed it every time – and I'm talking about shooting directly into the sun as it crept over the cliffs in the distance. The D5 was very responsive and consistent.

Meanwhile, we must have walked about three miles in total during the coastal pre-wedding shoot, and not once did the weight of the camera bother me. Maybe I was adjusting to the size of the D5.

I only started using the Fn button on my Nikon cameras a couple of years ago, and I always set it (the one near the lens) to activate spotmetering. With the extra ones on the D5, I think I would programme them to activate something useful and helpful on a wedding day or engagement shoot. I'm not sure what, but I bet if I'd had more time with the D5, I would have found more than just a few functions that I like to access quickly.

### Conclusion

After spending a few weeks with the D5, I believe it fully justifies its £5,200 retail price. I shoot 30–40 weddings each year, not to mention a lot of pre-wedding and engagement shoots. I'm a



➤ stickler for good equipment that not only gives me confidence in my abilities but also helps me to avoid missing photographs on a couple's big day.

The D5's frame burst did seem unnecessary at first, but after shooting just one wedding I realised I need this quantity of images for the way I shoot. As a former press photographer, I can be guilty of firing off a lot of frames in one day. I'm not saying that my D750 isn't capable of capturing 'the moment' by having lesser frames per second capability, but I do know that picture sharpness in burst shots does suffer from time to time. Now this could be a lens issue, a light issue, or even a 'driver' error issue (me), but after using the D5 and shooting with it in a number of different situations, I have found it to be much more consistent in capturing sharp images *almost* all the time. As a professional photographer, you can't put a price on that.

I also think that because of its build quality, a D5 would probably last longer than my D750s. Therefore, spending the extra money on one might actually pay off in the long run, and I'd be more likely to get a better price for it were I to upgrade it in time.

I had vertical grips attached to my old D610 bodies, mainly because I like having the extra button to press for more comfortable shooting. However, you only have to look at my website to see that 99% of my images are horizontal. I only shoot vertical when I need to do a full-length shot of a bride in her dress, or if a portrait of the couple would benefit from an upright crop. As a result, when I got the much lighter D750 bodies, I decided against buying grips for them. For this reason, I think the D5 is too chunky and heavy for me to hold for a straight 12-hour shift. For a two-hour, pre-wedding shoot on the Dorset coast it's the perfect camera, but for a full-on day of wedding fun I think my back would be killing me the day after.

Who do I think the D5 would be perfect for? If you're a press or sports photographer, you'll love this camera. If you're a wedding photographer with bigger biceps than I have, the Nikon D5 could be the upgrade you've been waiting for. It certainly has more than enough megapixel punch for a wedding photographer. Just don't

**An example of the accuracy of the D5's autofocus when shooting directly towards the light at f/4**




### **'A few photographer friends have asked me how I'm getting on with the loud shutter on the D5. To be honest, it doesn't bother me'**

expect to be shooting with two of them hanging from you all day. Trust me: one will be enough.

A few photographer friends have asked me how I'm getting on with the loud shutter on the D5. To be honest, it doesn't bother me. I don't find it that different from the D750. Last year, to try to avoid ruining the atmosphere at wedding ceremonies, I went through a phase of using the quiet setting on my D750. After a few weeks I came to the conclusion that the quiet setting had a more annoying sound than the normal shutter.

Will I be getting a D5 soon? Well, considering both of my

D750 bodies are returning from Nikon complete with brand-new shutters, probably not. However, after nearly a month with the D5 I will be acutely aware of how I get on with the D750 again. I'm pretty sure it won't be long before I miss some of the D5's features, for example, the constantly excellent focus tracking and, more impressively, the burst rate.

When it comes to equipment, I'm a firm believer in trying before you buy. The fact that I've tried this camera, and fallen in love with its features, image quality and consistently sharp images, means it's going to be hard for me to dismiss it from my wish list. 

**The D5's 180,000-pixel metering sensor reads scenes exceptionally well**







# Focal points

Be prepared to be amazed by the D5. For serious professionals, it simply doesn't get much better

## Autofocus

The D5 introduces a new Multi-CAM 20K autofocus module, the same as that used within the Nikon D500. It features a complex arrangement of 153 AF points, and 99 of these are the cross-type variety. All focus points are compatible with AF Nikkor lenses with an aperture of f/5.6 or faster, and the 15 central points work with an effective aperture of f/8.

## Battery

This is 25% more efficient than before and is capable of rattling off 3,780 shots from a single charge.

## Image processor

The EXPEED 5 image processor enables the D5 to shoot a continuous burst at up to 12fps with AF tracking. There's the option to increase this to 14fps with fixed focus and exposure when the mirror is locked up. In addition, the high-performance buffer allows the D5 to shoot up to 200 NEF (raw) or large JPEG files during a high-speed burst.

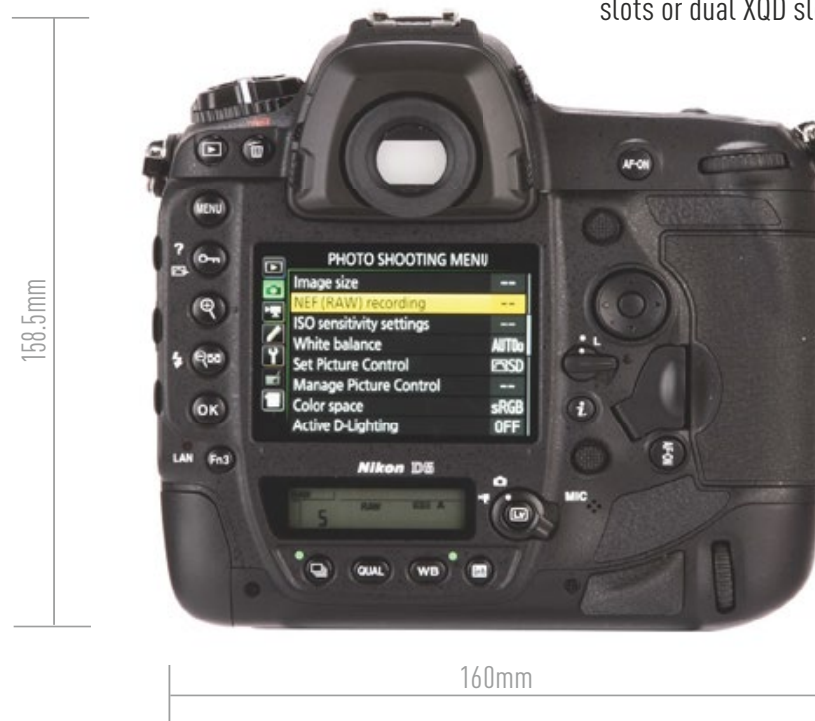


## Weather sealing

Constructed from magnesium alloy with full weather sealing, the D5 offers the same built-like-a-tank feel in the hand we're used to from Nikon's flagship DSLRs.

## Memory cards

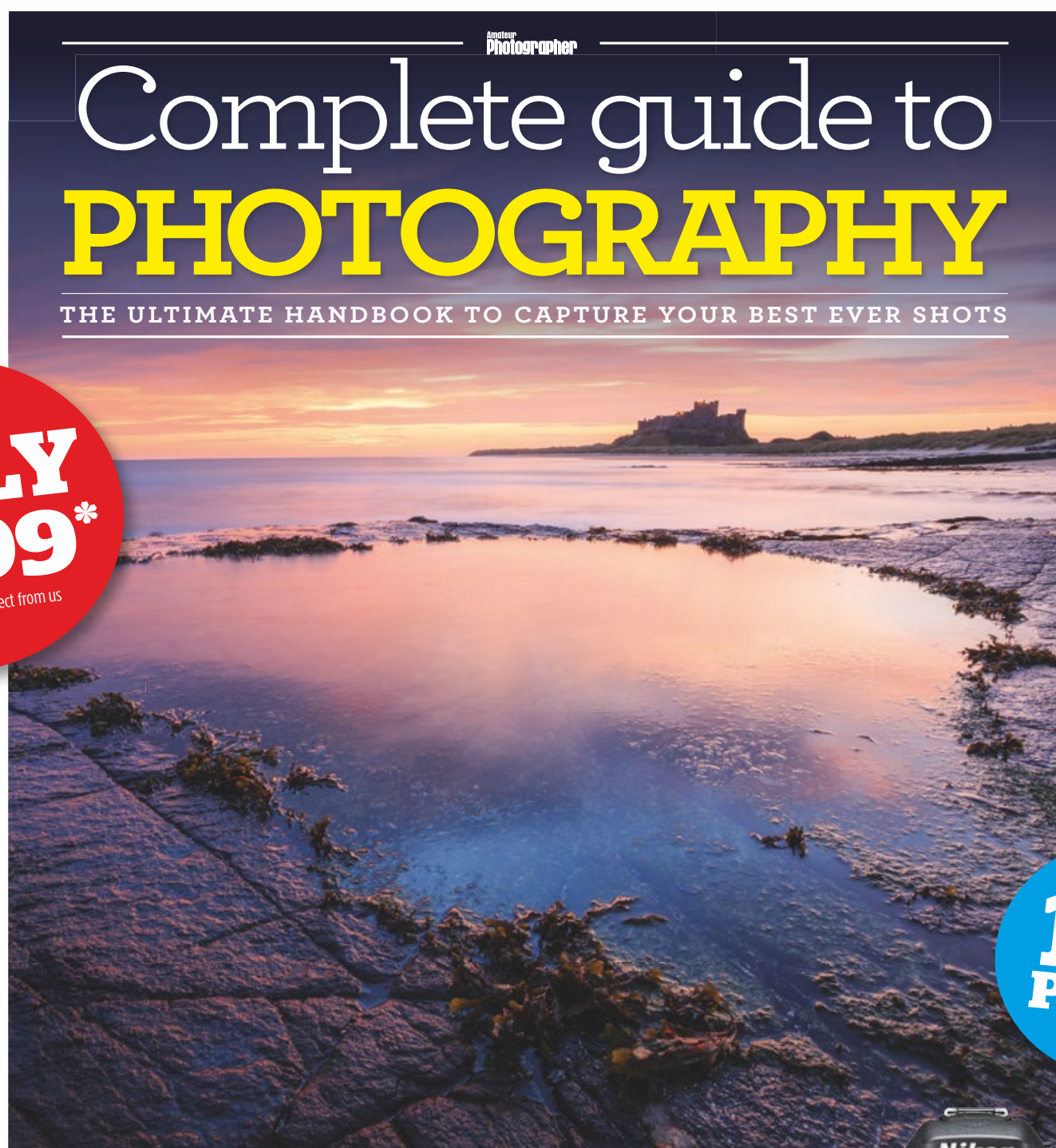
Pros have the choice of buying the D5 with dual CompactFlash card slots or dual XQD slots.



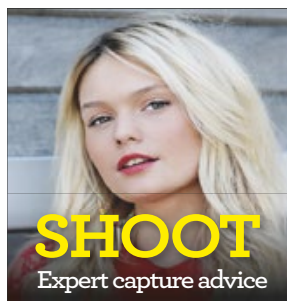


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Analog Efex Pro 2 can recreate practically any film look of any vintage. If you don't like the presets, you can make your own

# Google Nik Collection

**Rod Lawton** tests the Google Nik Collection, a suite of premium image-editing plug-ins that has just been made free to download and use

## At a glance

- Set of 7 image-processing plug-ins
- Works with Adobe Photoshop and Lightroom or Apple Aperture
- Free for Mac and PC. Visit [www.google.com/nikcollection](http://www.google.com/nikcollection)
- Requires Photoshop CS4-CC 2015 (CS5 required for HDR Efex Pro 2 on Mac), Photoshop Elements 9-13 (HDR Efex Pro 2 not compatible with Elements), Lightroom 3-CC, Aperture 3.1
- For Windows Vista, 7 or 8, Mac OS X 10.7.5-10.10

The Google Nik Collection contains some of the most highly regarded image-editing plug-ins for Photoshop, Elements, Lightroom and Aperture on the market. The plug-ins were originally developed by Nik Software, and when Google bought the company in 2012 it promptly rolled them into the Google Nik Collection with a retail price of £95 – a substantial reduction on the prices charged by Nik.

Now Google has slashed the price to zero. Some see this as a warning that the software is soon to be discontinued. Whatever happens, this looks like an unmissable opportunity to download some truly great plug-ins at no cost.

There are no strings: these are the fully functioning, unlimited products that once commanded a hefty price tag, even in Google's

hands. So, what do these individual plug-ins do, and are they all useful?

## Analog Efex Pro 2

Analog Efex Pro 2 is the only plug-in here that was produced by the Google team – all the rest were inherited from Nik Software. Even so, it is one of the highlights of the collection. Analog Efex Pro is designed to replicate the look of old films and darkroom techniques by adding grain, fade, borders, light leaks, toning,

cross-processing effects and more.

The presets are organised into categories that give some indication of its scope. They include Classic Camera, Black & White, Colour Cast, Motion, Wet Plate, Subtle Bokeh, Double Exposure, Toy Camera, Vintage Camera and Multi-lens. It doesn't just replicate lofty, arcane processes from the past, but includes novelty cameras, cheap lenses and lo-fi accessories.

It also has 'Build a camera',



In Analog Efex Pro 2, you can create your own 'camera' using a wide and powerful set of retro tools



Analog Efex Pro 2's Double Exposure tool lets you adjust the appearance, size and position of the effect



where you can construct and save your own effects using 14 tools including Basic Adjustments, Levels and Curves, Bokeh, Lens Distortion, and Dirt and Scratches. Each tool has its own adjustments and options. It doesn't take long to figure out that Analog Efex Pro 2 is more than just a collection of retro effects – it's a deep and powerful creative tool that can achieve practically any 'look' you can imagine.

## Color Efex Pro 4

On the surface, Color Efex Pro 4 looks like little more than a large

collection of filter effects, some more useful than others. However, each one can be customised and controlled, as well as 'stacked' and saved as 'recipes'. This is where Color Efex Pro 4 reveals its true depth and power. The longer you spend with this plug-in, the more you're left feeling you've only just scratched the surface.

The 55 different filters vary in usefulness. You may never use the burnt landscape look of Indian Summer, the false colours of the Ink filter or the soft-focus Duplex effect. Some, though, are near-indispensable,

such as Graduated Filters, Contrast Colour Range (which is terrific for enhancing colour in landscapes), Detail Extractor and Tonal Contrast.

Each filter has its own adjustment parameters, and they all use Nik's control-point technology for localised adjustments. You click to add a control point and it adds its own mask, based on the colour values where you clicked, operating over an adjustable radius. Initially this feels vague, but it proves to be a quick and intuitive way to make localised enhancements.

## HDR Efex Pro 2

Like other HDR tools, HDR Efex Pro 2 can be used on either single images or HDR exposure sets, which it can merge with automatic alignment, ghost reduction and chromatic aberration removal. Its strength is that it makes instant HDR effects relatively easy.

It still wraps it up in a bit too much jargon, though, some of it specific to this particular software. For example, it's not obvious what the Depth, Detail and Drama settings are likely to do, so you have to use a good deal of trial and error to find out.

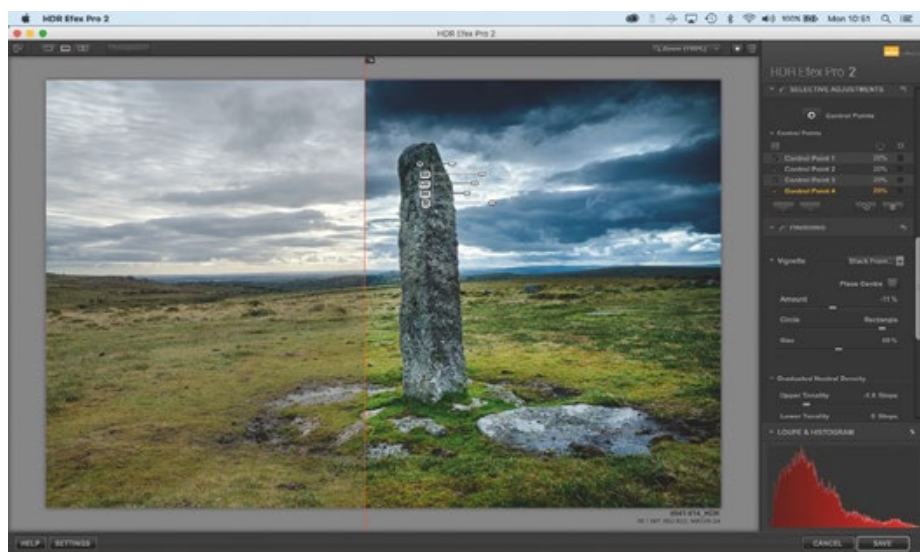
However, it's not hard to find an

HDR look you like with HDR Efex Pro 2, and it deserves proper credit for this, given that many rival HDR tools are complex and difficult to use.

## Viveza 2

Viveza 2 offers the equivalent of black & white dodge and burn for colour photos. It uses Nik Software's control-point technology to both mask and adjust areas of the image in a single operation. There are no preset effects at all; it's simply a vehicle for a more detailed version of the suite's control point technology.

Arguably, there's nothing here that you couldn't do with layers and masks in Photoshop, but Viveza 2 does encourage you to visualise and build your enhancements in perhaps a more natural way. Individually, control points can look like a somewhat crude and imprecise way of selecting and adjusting areas of a picture; however when they're used in 'groups' and, particularly, when you use two 'competing' control points close together, they actually produce very precise and natural-looking tonal transitions around object edges.

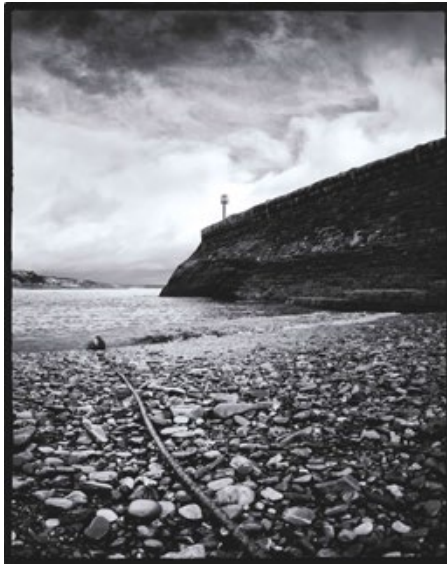


HDR Efex Pro 2's preset effects can look a little overcooked, but its manual tools allow much more natural-looking results



HDR Efex Pro 2 quickly generates HDR images from bracketed exposure sets, but needs some skill and effort





**Silver Efex Pro 2 can bring amazing depth and richness to black & white images – it's like rediscovering the darkroom!**

### Silver Efex Pro 2

This is a powerful black & white conversion tool that simulates the appearance of classic film emulsions and darkroom printing techniques with real depth and richness. When you've tried Silver Efex Pro 2 for black & white, it's very difficult to go back to anything else.

There is a big selection of ready-to-go presets, backed up by comprehensive and powerful manual adjustments. These tools go far beyond regular black & white controls. There is a Brightness slider, for example, but below that are subsidiary sliders for Highlights, Midtones and Dynamic Brightness, which applies an adaptive adjustment to produce a low-key or high-key effect, while preserving black & white points and full contrast.

This depth carries on through the toolset. You can add definition and 'punch' with a Structure slider, apply black & white 'contrast' filters by clicking a button or adjusting the hue and strength precisely, and simulate a wide

range of traditional black & white films with optional control over the spectral response, grain (and grain characteristics) and tone curve.

### Dfine 2 and Sharpener Pro 3

These two plug-ins stand apart from the others because they're designed for routine image corrections and enhancements, rather than creative effects.

Dfine 2 is a noise-reduction tool that uses a two-step Measure and Reduce process. You can use automatic noise analysis or choose areas for analysis manually. Its default noise-reduction settings can produce some rather artificial-looking image smoothing and a bit of loss of fine detail, but you can make manual adjustments to Contrast noise (luminance noise) and Colour noise, and use control points to add, remove or reduce noise reduction in specific areas.

Sharpener Pro 3, meanwhile, takes a scientific approach to sharpening, separating capture



**With its sophisticated tonal controls, film simulations and localised control points, Silver Efex Pro 2 is surely in a class of its own**

sharpening (overcoming camera/lens softness) from output sharpening (preparing images for different print/display devices).

The RAW Presharpener is good at sharpening the slight softness you see with all digital camera images at a pixel level, but it doesn't have the Radius, Amount and Threshold sliders of a regular Unsharp Mask tool, so it's no good for trying to disguise more serious blur caused by focus errors or camera shake. You can, however, use control points to control the sharpening effect in specific areas.

The Output Sharpener matches the sharpening to the size of the image, and the display or medium it will be displayed on. This is important because the sharpening settings needed for display on a computer monitor are very different from those needed for an A4 print, and different again from a billboard poster. You then have sliders for Output Sharpening Strength, Structure, Local Contrast and Focus.

It's powerful in its way, but also feels too specialised for the average photographer, as well as somewhat dated.

AP

## Our verdict

THE GOOGLE Nik Collection includes some rich, complex and powerful plug-ins, but some are a lot more useful than others.

Dfine's noise reduction looks dated and crude compared with the tools built into programs such as Lightroom and Photoshop. Also, while the Sharpener Pro plug-ins usefully distinguish between capture and output sharpening, again they seem to add little to what you can already do.

However, Analog Efex Pro 2 is extraordinary in the range of effects it offers and the way these can be combined. Color Efex Pro has so much depth and control, you may never get to the bottom of what it can do. Silver Efex Pro is a superb monochrome tool that could reignite any photographer's passion for black & white.

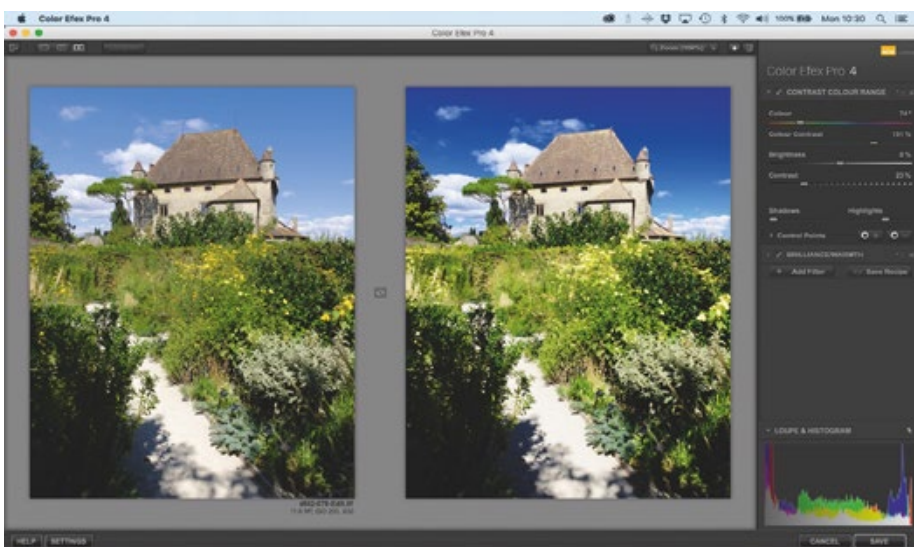
Of the rest, HDR Efex Pro 2 is a versatile and effective HDR plug-in with some good presets but a jargon all its own. Viveza 2 has

perhaps outlived its usefulness since the other plug-ins mostly have the same powerful control point technology that's Viveza's principal asset.

In reality, Analog Efex Pro 2, Color Efex Pro 4 and Silver Efex Pro 2 are so good they easily carry the weaker plug-ins. The Google Nik Collection is worth installing for these alone.

There are nagging concerns, though. These plug-ins are mostly several years old now and future updates appear unlikely. You have to wonder how long it will be before Google drops them, just as it did with the excellent desktop version of Snapseed.

Plug-ins of this quality don't come along often and these may not be around forever, so make the most of them now.



**The Contrast Color Range filter in Color Efex Pro 4 is terrific for 'polarising' blue skies and intensifying colours**



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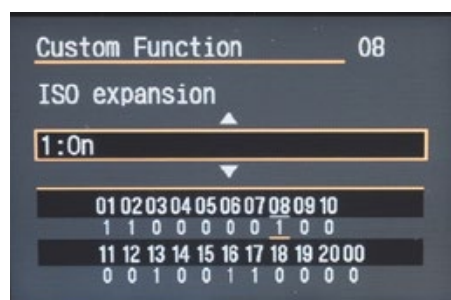
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## How to find ISO 3,200

**Q** In your review of the Canon EOS 5D as a second-hand camera (AP 23 April), you state that the ISO can be extended to 3,200. I have owned an EOS 5D for years, but never found out how to extend the ISO beyond 1,600. How is this achieved? The camera has given me good service, and I cannot understand why anyone would want anything more modern. What's the point in bigger and bigger file sizes, when 12MP will do very nicely? **Andrew Redding**

**A** Here's how you enable extended ISO settings on the EOS 5D. Press Menu, scroll down to Custom Functions, press Set to enter. Then select Function 08 (ISO Expansion), press Set, and change it to 1:On. Now, when pressing the ISO button, you'll be able to access two new settings: H, which is ISO 3,200, and L, which is ISO 50. ISO 3,200 is distinctly noisy – much more so than what we'd consider acceptable from a full-frame camera these days. ISO 50 will result in highlights that clip to white earlier.

I appreciate your point about file sizes. Despite its relatively lowly 12.8-million-pixel resolution, I've made very nice prints of up to 20x30in using the EOS 5D. But time moves on and the newer models are much better cameras in every regard; the EOS 5D Mark III has much better high ISO performance, a



Extended settings of ISO 50 and 3,200 are available on the EOS 5D

vastly better AF system, tougher body, much quieter shutter, and modern features such as live view and video recording. These are all good reasons to update. But if none of these is important to you, then the EOS 5D is still a perfectly capable camera despite its age. **Andy Westlake**

## Focal-length rule

**Q** There's a common rule for the slowest shutter speed you can use to handhold a lens being about 1/focal length (so 1/50sec for a 50mm lens, 1/125sec for a 135mm lens and so on). I always thought I was quite good at holding a camera steady, but I've been looking critically at pictures taken on my Canon EOS 70D and found it doesn't seem to work any more. Indeed, with my 50mm lens, I usually have to shoot at closer to 1/125sec for really sharp pictures. Was the rule wrong, or am I now getting older and shakier? **Paul Templeton**

**A** There are a couple of factors at play here. When using cameras that don't have full-frame sensors, the rule of thumb has to change, and you need to use the *equivalent* focal length of the lens rather than the *actual* focal length. In practice, this means limiting speeds of 1/90sec for a 50mm lens, and 1/250sec for a 135mm.

However, there are further complications. First, if you want a picture that's completely sharp when viewing it on-screen at the pixel level, you'll probably need to shoot at faster speeds, as you're looking at them in more detail than we did with film. Second, because telephoto lenses are rather larger and heavier, and therefore less easy to handhold, you'll probably need to use even faster speeds to get really sharp pictures. Overall, this goes some way to explaining your personal observations. **Andy Westlake**



Digital medium format has never been mainstream, and has its limitations

## Digital back for medium format

**Q** I'd like to return to medium-format film photography, but also have the ability to shoot digital. Can you suggest a second-hand camera that can take both a film and digital back? Also, can you suggest a digital back that can produce a decent 15x15in print – I don't need a monster like the Phase One, which featured in AP 9 April. **J W Bryan**

**A** It's possible to get digital backs for Hasselblad, Mamiya 645AF, or Contax 645AF cameras at least. As for making a decent 15x15in print, if we work on the principle of printing at a resolution of 300 pixels per inch to ensure critical sharpness, any back of 27MP or better should do fine, taking into account the crop from a 4:3 image. At a slightly less stringent 240ppi, 18MP should be sufficient (and you'd probably only see any difference when looking at prints closely).

However, it's questionable whether using digital medium format is a good idea. It's never been mainstream, so backs are relatively difficult to find on the used market. You're likely to pay a minimum of £1,500 for one in good condition from a dealer, and probably more. You can get a used 20-24MP full-frame CSC or DSLR for significantly less. Pair it with a decent lens, and you'll still be able to make very nice 15x15in prints.

Medium-format backs also overwhelmingly use CCDs, so have poor high ISO performance. This means that they're not especially versatile – no handheld low-light shooting, despite the large sensors. Most medium-format sensors also have a significant field-of-view crop compared to 645 film, similar to APS-C vs full-frame SLRs and with a comparable impact on how your lenses behave. However, unlike for APS-C, there are no wideangle lenses specifically designed for the crop sensors. Of course, there's still a certain amount to be said for using medium-format film. But when it comes to digital, it just doesn't look very practical, I'm afraid. **Andy Westlake**



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## Technical Support

# My life in cameras

Architectural photographer Quintin Lake discusses the cameras that have helped him throughout his career

## Quintin Lake



Quintin is currently working on 'The Perimeter', a photography project based on him walking 10,000km around the coast of Britain, in sections. He expects the journey will take him around five years. You can view Quintin's progress

at [www.theperimeter.uk](http://www.theperimeter.uk). Explore his architectural photography at [www.quintinlake.com](http://www.quintinlake.com).

### 1989 Praktica BC1

After pestering my parents incessantly, they bought me this second-hand camera. I used it for my GCSE and A-level art projects. I only shot black & white film, which I learned to process and print in the darkroom. I loved going into that magic room with its red light and seeing the image



gently emerge in chemicals. I recently looked back at a few prints from this time and all my images were dreadful clichés!

### 1994 Canon EOS-1

When I started to make money from photography, I purchased my first professional body and lens second-hand, which I used with Fujifilm Velvia transparency film. I still remember its all-metal build quality fondly. It must have represented



one of the most evolved SLR film designs; like the last Sony Walkman before digital took over. It had the most beautiful shutter release sound of any camera I have used.

1989  
1994  
2002  
2003  
2013

### 2002 Sinar P2

Prior to the advent of digital, I needed to master the view camera and 5x4in film to get the premium architectural work I was chasing. Ironically, just when I'd got the hang of it, full-frame digital matured and I quickly jumped ship. Learning camera movements in this way was a useful discipline and had the unexpected benefit that now, whenever I feel modern cameras are heavy to carry or complicated to use, I remember this camera and smile.



### 2003 Canon EOS-1Ds

Coming from a digital-imaging background, I couldn't make the switch to digital fast enough. I could only see advantages, even in the early days of shockingly poor dynamic range and limited ISO performance. Canon's first full-frame digital camera gave me a big commercial advantage



in the architectural photography world at the time. However, it also taught me an important financial lesson: never to buy a flagship body new again. Its value fell about £4,000 in one year!

### 2013 Canon EOS 6D

I've never understood why the EOS 6D doesn't get more praise. It does so much brilliantly in a relatively small ergonomic package. I use it primarily with a 17mm and 24mm tilt-shift lens for architectural work, and 24-70mm and 70-300mm f/4L zooms for travel. Its only quirk is that the GPS drains the battery even



when the camera is switched off. One day, I may be tempted by the 5Ds, but for the time being this camera gives me everything I need.



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**Professor Newman on...**

# Attack of the hacks

The manufacturers may not like them, but a well-chosen hack can add functionality to your camera

One of the interesting things to have emerged in recent years is the phenomenon of the camera 'hack'. First, it is important to determine its meaning. From the 1960s, hacking was the term used to describe what talented computer programmers could do – they could hack out code. Nowadays, it has gone on to mean any illicit programming activity, no matter how small, from compromising security on computers to making devices do things that the manufacturer did not intend. It is this latter use of the term that is relevant in this week's column.

The first widespread camera hack was the 'Canon Hack Development Kit' (CHDK, visit <http://chdk.wikia.com/wiki/CHDK>), which started back in 2009. This exploited the mechanism that Canon provided for users to load new firmware onto their cameras. By examining the data in the

firmware download, hackers could discover the type of computer chips that the cameras were based on, and from the data sheets for the computers they could identify much of the way in which the camera worked. Then they started writing their own software for the camera, adding new functions that they wanted in their cameras. They gave raw file and video capability to cameras that didn't have it, remote-control facilities and the ability to control the camera via scripts (small pieces of high-level software).

From CHDK came 'Magic Lantern' ([www.magiclantern.fm](http://www.magiclantern.fm)). This was directed specifically at motion picture usage (I differentiate from 'video' intentionally), adding to Canon camera facilities that would be useful to filmmakers, moving them closer to professional cinema cameras.

Video has been a potent driver for camera hacking. A well-known

camera hack is Vitaliy Kiselev's 'Ptool' ([www.personal-view.com/faqs/ptool/ptool-faq](http://www.personal-view.com/faqs/ptool/ptool-faq)). Ptool is a piece of software that can modify Panasonic firmware images, allowing new facilities to be added to the firmware. Rather than a complete package of enhancements, such as those found with CHDK or Magic Lantern, Ptool is used to add selected functions to the firmware, and there are a number of specific packages available with it. One of its most popular applications has been to increase the video data rate with the GH-series cameras, providing better video quality than that which Panasonic originally provided. Initially, Panasonic tried to stop the use of Ptool, until it became clear that its use was increasing the firm's sales.

Vitaliy Kiselev was also behind the Nikon Hack (<https://nikonhacker.com>) – unsurprisingly structured in a similar manner to Ptool and called 'Nikon Patch'. The Nikon Hack was very much video-based, trying to relieve some of the specification weaknesses that Nikon cameras had with respect to video.

There's one thing worth noting about all the various hacks mentioned here: they will void your camera's guarantee, so, if they fail, you are on your own. Manufacturers do not generally approve of them, and recently Canon has taken measures to prevent Magic Lantern from functioning on some of its cameras. To me, this seems strange, because the new capability enhances sales. I would think that a more measured approach would be to open up the camera's application programming interface and enable a market in certified and quality-controlled camera apps, similar to that with mobile phones.

**'Nowadays, hacking means any illicit programming activity, however small'**



All these cameras can be significantly enhanced with camera firmware hacks – but it voids the guarantee

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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PANASONIC GF2 BODY COMPLETE WITH ALL ACCESS.....	MINT BOXED £145.00
PANASONIC DMW-VF1 FINDER FOR PANASONIC.....	MINT BOXED £89.00
LEICA 14 - 50 D f2.8/3.5 LUMIX VARIO ELMARIT 4/3rds.....	MINT £199.00
SIGMA 30mm F2.8 DN MICRO 4/3RDS.....	MINT BOXED £115.00
SIGMA 60mm f2.8 DN ART LENS.....	EXC++ BOXED £79.00
SONY DSC-HX90V COMPLETE VERY LOW USE.....	MINT BOXED £275.00
SONY DT 30mm F2.8 MACRO SAM LENS.....	MINT BOXED £115.00
SONY ALPHA HVL-F36AM FLASH GUN.....	MINT CASED £129.00

## Canon Autofocus, Digital Lenses, Canon FD

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CANON EOS 1N BODY.....	EXC+ £145.00
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CANON 17 - 40mm F4 USM "L".....	MINT BOXED £385.00
CANON 24 - 70mm F2.8 USM "L" MKI.....	MINT BOXED AS NEW £695.00
CANON 28 - 80mm f2.8/4 USM "L".....	EXC++CASED £375.00
CANON 28 - 300mm f3.5/5.6 USM "L" IMAGE STABILIZER.....	MINT-BOXED £1,275.00
CANON 70 - 200mm 14 USM "L" IMAGE STAB + T/COLLAR.....	MINT-BOXED £675.00
CANON 70 - 200mm f2.8 USM "L" IS IMAGE STABI MK1.....	MINT CASED £875.00
CANON 70 - 200mm f2.8 USM "L".....	MINT BOXED £745.00
CANON 100 - 400mm f4 USM "L" IS IMAGE STABILIZER.....	MINT BOXED £799.00
CANON 14mm f2.8 USM "L".....	MINT BOXED £795.00
CANON 300mm f4 USM "L" IMAGE STABILIZER.....	MINT CASED £799.00
CANON 15mm f2.8 EF FISHEYE.....	MINT BOXED AS NEW £379.00
CANON 28mm f2.8 EF.....	MINT £199.00
CANON 50mm f1.8 MARK 1 (VERY RARE NOW).....	MINT £135.00
CANON 50mm f1.8 MK II.....	MINT- £59.00
CANON 60mm f2.8 USM MACRO LATEST.....	MINT BOXED £235.00
CANON 85mm f1.8 USM.....	MINT BOXED £195.00
CANON 100mm f2 USM.....	MINT- £265.00
CANON 100mm f2 USM.....	EXC++ £225.00
CANON 17 - 55mm f2.8 USM IMAGE STABILIZER.....	MINT BOXED £399.00
CANON 17 - 85mm f4/5.6 IMAGE STABILIZER.....	MINT BOXED £169.00
CANON 18 - 55mm f3.5/5.6 MK II.....	MINT £59.00
CANON 18 - 200mm f3.5/5.6 EF-S IMAGE STABILIZER.....	MINT+HOOD £299.00
CANON 28 - 105mm f3.5/4.5 USM.....	MINT £145.00
CANON 28 - 135mm f3.5/5.6 USM IMAGE STABILIZER.....	MINT BOXED £179.00
CANON 55 - 250mm f4/5.6 IS COMPLETE.....	MINT BOXED £110.00
CANON 75 - 300mm f4.5/5.6 USM MKII.....	MINT £129.00
CANON 100 - 300mm f4/5.6 USM.....	MINT- £95.00
KENCO DG CANON FIT TUBE SET 12,20,36MM.....	MINT BOXED £99.00
CANON EF 1.4X EXTENDER MK I.....	MINT £159.00
CANON EF 1.4X EXTENDER MK II.....	MINT CASED £185.00
CANON EF 2.0X EXTENDER MK I.....	MINT BOXED £175.00
CANON EF 2.0X EXTENDER MK II.....	MINT BOXED £185.00
CANON EF 2.0X EXTENDER MK II.....	MINT CASED £179.00
KENCO DG CANON FIT TUBE SET 12,20,36MM.....	MINT- £99.00
KENCO TELEPLUS PRO 300 DGX 2.0 TELECONVERTER.....	MINT BOXED £159.00
TELEPLUS MC77 ELEMENT 2X TELECONVERTER.....	MINT- £75.00
TELEPLUS 2X CONVERTER CANON A/F.....	MINT- £45.00
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SIGMA 10mm f2.8 EX DC FISHEYE HSM.....	MINT BOXED £345.00
SIGMA 17 - 35mm f2.8/4 EX HSM APHERIC.....	MINT- £179.00
SIGMA 18 - 50mm f2.8 EX DC SLD GLASS.....	MINT-BOXED
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TAMRON 10-24 f3.5/4.5 A/F SP LD Di ASPHERIC VR.....	MINT BOXED £225.00
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TOKINA 10 - 17mm f3.5/4.5 ATX DX FISHEYE (LATEST).....	MINT £299.00
TOKINA 11 - 16mm f2.8 ATX - PRO ASPHERICAL.....	MINT BOXED £279.00

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CONTAX 21mm f2.8 BIOGON WITH FINDER.....	MINT BOXED £499.00
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CONTAX 90mm f2.8 SONNAR "G" + HOOD,FILTER,CAP.....	MINT CASED £195.00
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CONTAX TLA 200 FLASH FOR G1/G2.....	MINT CASED £69.00
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NIKON 18 - 70mm f3.5/4.5 "G" IF ED AF-S + FILT + HOOD.....	MINT £125.00
NIKON 18 - 105mm f3.5/5.6 DX ED AF-S VR.....	MINT+HOOD £129.00
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CUSTOMER REVIEW: D7100 Body  
★★★★★ 'Quality bit of kit! Love it!'  
Fang! - Warwickshire

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Sony FE 70-200mm f4.0 G OSS..... **£999**

RECOMMENDED A-MOUNT LENSES:  
Sony 70-400mm f4-5.6 G SSM II..... **£1509**  
Sony 70-300mm f4.5-5.6 G SSM..... **£689**  
Sony 28-75mm f2.8 SAM..... **£569**  
Sony 35mm f1.8 DT SAM..... **£149**

## Panasonic



**GH4R**

16.05 megapixels  
12.0 fps  
4K Video

**GH4R** From **£999**  
New GH4R Body **£999**  
£899 inc. **£100 Cashback\***  
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G7 Body **£467**  
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**GX8**  
Silver or Black

20.03 megapixels  
8.0 fps  
4K Video

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GX8 Body **£649**  
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£699 inc. **£100 Cashback\***

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Panasonic 14-45mm f3.5-5.6..... **£229**  
Panasonic 100-300mm f4.0-5.6 LUMIX G Vario..... **£378**  
Panasonic 45-175mm f4.0-5.6 LUMIX G X Vario..... **£279**  
Panasonic LUMIX 45-150mm f4.0-5.6 ASPH OIS..... **£169**

## OLYMPUS



**PEN-F**  
Black or silver

20.3 megapixels  
10.0 fps  
1080p movie mode

**New PEN-F** From **£999**  
New PEN-F from **£999**  
OM-D E-M1 Body **£849**  
OM-D E-M1 + 12-50mm **£969**  
OM-D E-M1 + 12-40mm **£1233**  
OM-D E-M5 II Body **£749**  
£674 inc. **£75 Cashback\***  
OM-D E-M5 II + 12-40mm **£1299**  
£1224 inc. **£75 Cashback\***  
OM-D E-M5 II + 12-50mm **£899**  
£824 inc. **£75 Cashback\***



**E-M10 II**  
Black or Silver

16.3 megapixels  
8.5 fps

**E-M10 II** From **£449**  
OM-D E-M10 II Body **£449**  
£374 inc. **£75 Cashback\***  
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£474 inc. **£75 Cashback\***  
OM-D E-M10 + 14-150mm II **£579**  
£504 inc. **£75 Cashback\***

RECOMMENDED LENSES:  
Olympus 75mm f1.8..... **£620**  
Olympus 12-40mm f2.8 Pro..... **£719**  
Olympus 40-150mm f2.8 Pro..... **£1099**

## PENTAX



**K-1**

36 megapixels  
6.5 fps  
4K Video

**K-1** From **£1599**  
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K-3 II Body **£709**  
K-3 II + 18-55mm **£789**  
K-3 II + 18-135mm **£1009**  
K-3 II + 16-85mm **£1099**  
K-3 Body **£659**  
K-3 + 18-135mm **£939**  
K-50 **£339**  
K-S1 from **£249**  
K-S2 from **£479**

## FUJIFILM



**X-E2S**  
Black or Silver

16.3 megapixels  
7.0 fps

**X-E2S** From **£549**  
New X-E2S Body **£549**  
New X-E2S + 18-55mm **£749**  
X-E2 Body **£399**



**X-Pro2**  
Black or Silver

24.3 megapixels  
8 fps  
1080p movie mode

**X-Pro2** From **£1349**  
New X-Pro2 Body **£1349**  
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£399 inc. **£50 Cashback\***  
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£899 inc. **£50 Cashback\***  
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£979 inc. **£100 Cashback\***

FUJINON X-MOUNT LENSES:  
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5.0 fps  
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760D Body £549  
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80D

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7.0 fps  
1080p movie mode

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CUSTOMER REVIEW: EOS 70D + 18-135mm IS STM  
★★★★★ 'An excellent step up'  
Adam – Portsmouth

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EOS 7D Mk II

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10.0 fps  
1080p movie mode

£100 Cashback\*

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6D Body £1119

6D Body £1119  
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6.0 fps  
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16.0 fps  
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MT190XPRO3 + 496RC2 Ball Head £139  
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• 1000g Max Load  
• 25.7cm Height

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SLR Zoom from £39  
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### JOBY

Hybrid GP2B  
• 1000g Max Load  
• 25.7cm Height

Joby Tripods  
Original £17  
Hybrid £29  
SLR Zoom from £39  
Focus GP-8 from £79

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EF 610 DG Super £119

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EF 50mm f1.4 USM	£232
EF 50mm f1.8 STM	£97
EF-S 60mm f2.8 USM Macro	£305
EF 85mm f1.2L II USM	£1499
EF 85mm f1.8 USM	£237
EF 100mm f2.8 USM Macro	£373
EF 100mm f2.8L Macro IS USM	£619
EF 100mm f4.0 L IS USM	£959
EF-S 10-18mm f4.5-5.6 IS STM	£179
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EF 11-24mm f4L USM	£2799
EF-S 15-85mm f3.5-5.6 IS USM	£509

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Nikon Cashback\* offer ends 29.06.16

EF 16-35mm f2.8L Mk II USM	£1060
EF 16-35mm f4L IS USM	£682
EF-S 17-55mm f2.8 IS USM	£519
EF-S 18-55mm f3.5-5.6 IS STM Lens	£169
EF-S 18-135mm f3.5-5.6 IS STM	£295
EF-S 18-135mm f3.5-5.6 IS USM	£449
EF-S 18-200mm f3.5-5.6 IS	£355
EF 24-70mm f2.8L IS USM II	£1400
EF 24-70mm f4L IS USM	£675
EF 28-300mm f3.5-5.6 L IS USM	£1795
EF-S 55-250mm f4-5.6 IS STM	£199
EF 70-200mm f2.8L IS USM II	£1499
EF 70-200mm f4L IS USM	£795
EF 70-300mm f4.0-5.6 L IS USM	£876
EF 100-400mm f4.5-5.6L IS USM II	£1799



##### NIKON LENSES

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20mm f1.8 G AF-S ED	£579
24mm f1.4 G AF-S ED	£1572
24mm f1.8 G AF-S ED	£629
28mm f1.8 G AF-S	£495
35mm f1.8 G ED AF-S	£399
40mm f2.8 G AF-S DX Micro	£209
45mm f2.8 D PC-E Micro	£1393
58mm f1.4 G AF-S	£1349
60mm f2.8 D AF Micro	£368
60mm f2.8 G AF-S ED	£439
85mm f1.8 G AF-S	£399
105mm f2.8 G AF-S VR IF ED Micro	£659
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18-300mm f3.6-6.3 C DC	£345
Macro OS HSM	£699
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24-70mm f2.8 IF EX DG HSM	£729
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i1 Display Pro.....£169  
ColorMunki Smile.....£72

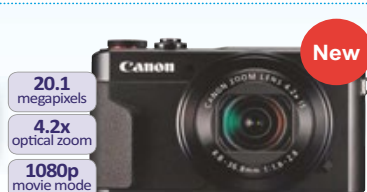
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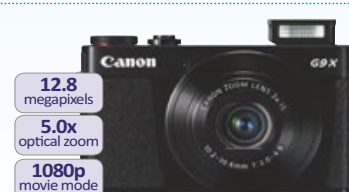
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£230 inc. £20 Cashback*	
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£249 inc. £30 Cashback*	
Lumix TZ80	£329
£299 inc. £30 Cashback*	

Panasonic Cashback\* offer ends 1.06.16

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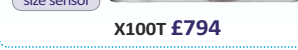
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Black, Silver & White



#### FUJIFILM

Black or Silver

X100T £794



Fuji X70 £539



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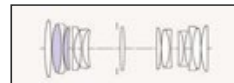
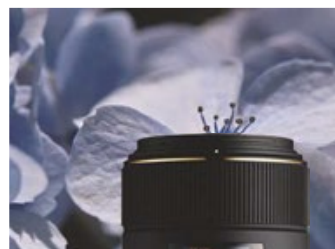
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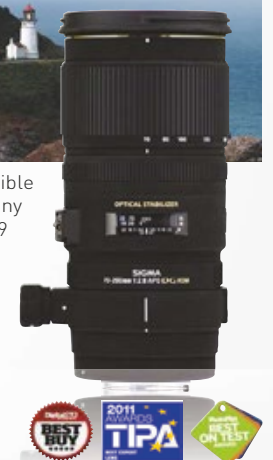
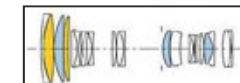


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PIXELS

10 FPS

3.0"

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PIXELS

Wi-Fi / NFC

3.0"

4K

£100  
cashback



### Panasonic LUMIX G7



Body only + 14-42mm  
£398.97\* £449.00\*

\*Prices include £50 cashback from Panasonic. Ends 01.06.16.

### Panasonic LUMIX GX8



Body only + 14-42mm  
£574.00\* £679.00\*

\*Prices include up to £100 cashback from Panasonic. Ends 01.06.16.

## PANASONIC LENSES

14mm f/2.5 II Pancake £299.00  
20mm f/1.7 II ASPH £269.00  
45mm f/2.8 Macro £498.00  
42.5mm f/1.2 O.I.S £1,099.00  
7-14mm f/4.0 ASPH £739.00  
12-60mm f/3.5-5.6 ASPH £359.00  
14-140mm f/3.5-5.6 £405.00  
35-100mm f/2.8 O.I.S £799.00  
45-175mm f/4.0-5.6 O.I.S £279.00  
100-300mm f/4-5.6 O.I.S £378.00  
100-400mm f/4.0-6.3 £1,349.00  
See website for even more lenses!

### Olympus 300mm



See website for latest information on availability!

Eligible for 12 months interest free credit. Call 01444 23 70 60 for details

## OLYMPUS LENSES

12mm f/2.0 £549.00  
17mm f/1.8 M. ZUIKO £349.00  
25mm f/1.8 M. ZUIKO £279.00  
45mm f/1.8 £179.00  
60mm f/2.8 Macro £349.00  
7-14mm f/2.8 PRO £837.50  
12-40mm f/2.8 PRO £719.00  
14-42mm f/3.5-5.6 II R MFT £239.00  
40-150mm f/4-5.6 R M. ZUIKO £149.00  
40-150mm f/2.8 PRO + 1.4x £1,249.00  
75-300mm f/4.8-6.7 ED II £349.00  
See website for cashback on selected lenses!

### Olympus TG-870



In stock at only £249.00

Add an Olympus Li-50B spare battery for only £44.99

### Panasonic LX100



In stock at only £449.00\*

\*Price includes £50 cashback from Panasonic. Ends 01.06.16.

### Panasonic FZ330



In stock at only £389.00\*

\*Price includes £50 cashback from Panasonic. Ends 01.06.16.

### Panasonic TZ80



In stock at only £389.00\*

\*Price includes £30 cashback from Panasonic. Ends 01.06.16.

## PENTAX K-1

The K-1 features a 36.4 megapixel full-frame sensor with an AA filter simulator, Full HD video, a new SR II 5-axis shake reduction mechanism, and is compatible with numerous lenses.

See website for the latest information on availability!

Body SRP £1,599.00

36.4  
MEGA  
PIXELS

5 FPS

3.2"

IS

1080p

£80  
trade-in  
bonus



### Ricoh WG-M2



Now in stock at £269.00

Add a Pentax D-Li109 spare battery for only £59

### Pentax K-S2



Body only + 18-50mm WR  
£399.00 £479.00

Add a Pentax remote control F for only £21.90.

### Pentax K-3 II



Body only + 18-135mm WR  
£709.00 £1,009.00

Add a Pentax D-BG5 battery grip for only £149.00

### Fujifilm X-E2s



Body only + 18-55mm  
£549.00 £749.00

Trade in your old, working DSLR & get £80 off the X-E2s! See website.

### Fujifilm X-T1



Body only + 18-55mm  
£705.00\* £949.00\*

\*Price includes £100 cashback from Fujifilm. Ends 31.05.16.

### Fujifilm X-PRO2

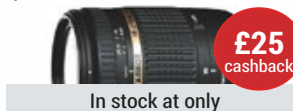


Body only + 35mm f/1.4 R  
£1,349.00 £1,532.50\*

Trade in your old, working DSLR & get £100 off the X-E2s! See website.

## TAMRON LENSES

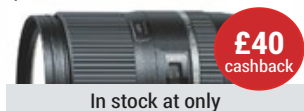
### Tamron 18-270mm



In stock at only £269.00

\*Price includes £25 cashback from Tamron. Ends 31.05.16.

### Tamron 16-300mm



In stock at only £399.00

\*Price includes £40 cashback from Tamron. Ends 31.05.16.

### Tamron 150-600mm



In stock at only £739.00

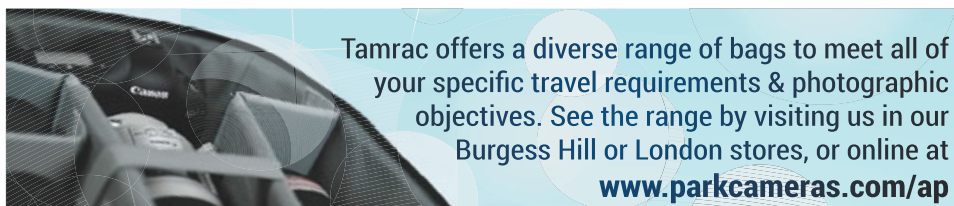
Add a Kenko 95mm Digital MC UV filter for only £55 (normally £120)

SP 35mm f/1.8 Di VC USD £499.00  
SP 45mm f/1.8 Di VC USD £299.00  
60mm f/2 macro £299.00  
SP 85mm f/1.8 Di VC USD £749.00  
SP 90mm F/2.8 Di VC USD £579.00  
SP 90mm f/2.8 Di MACRO VC £349.00  
SP AF 90mm f/2.8 Di Macro £259.97

SP AF 10-24mm f/3.5-4.5 Di-II £349.00  
SP 15-30mm f/2.8 Di VC USD £799.00  
16-300mm Di II VC PZD £399.00  
SP 17-50mm f/2.8 XR Di II VC £329.00  
SP AF 17-50mm f/2.8 Di II £249.00  
18-200mm f/3.5-6.3 Di II VC £169.00  
18-270mm f/3.5-6.3 Di-II £269.00

SP 28-75mm f/2.8 Di VC USD £679.00  
SP 28-300mm Di VC PZD £319.00  
28-300mm Di VC PZD £499.00  
SP 70-200mm f/2.8 Di VC USD £929.00  
70-200mm f/2.8 Di LD (IF) £475.00  
AF 70-300mm f/4-5.6 VC USD £239.00  
70-300mm f/4-5.6 Di LD Macro £89.99

Visit our website for full details on all the Tamron lenses, as well as special deals on filters!



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## SIGMA LENSES

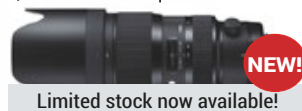
### Sigma MC-11



Limited stock now available! £199.00

Use your Canon / Sigma lenses with a Sony E-mount camera

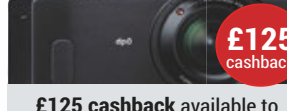
### Sigma 50-100mm



Limited stock now available! £829.00

Available in Canon, Nikon or Sigma fits. See website for details.

### Sigma dp Quattro



£125 cashback available to existing Sigma owners!

Offer available 18.03.16 - 20.06.16. See instore or online for details

4.5mm f/2.8 Fisheye EX DC £599.00  
8mm f/3.5 CIRC. Fish EX DG £599.00  
15mm f/2.8 Diag F/eye EX DG £499.00  
19mm f/2.8 DN £119.00  
20mm f/1.4 DG HSM £629.00  
24mm f/1.4 DG HSM £599.00  
30mm f/1.4 DC HSM £299.00  
30mm f/2.8 DN £119.00  
35mm f/1.4 DG HSM £599.00  
50mm f/1.4 DG HSM (Art) £579.00  
60mm f/2.8 DN £119.00  
85mm f/1.4 EX DG HSM £619.00  
105mm f/2.8 EX DG OS HSM £329.00  
150mm f/2.8 OS Macro £649.00  
180mm f/2.8 EX DG OS HSM £1,099.00

300mm f/4.5 APO EX DG £2,599.00  
500mm f/4.5 APO EX DG £3,599.00  
8-16mm f/4.5-5.6 DC HSM £499.00  
10-20mm f/3.5 EX DC HSM £329.00  
12-24mm f/4.5-5.6 II DG HSM £529.00  
17-50mm f/2.8 DC OS HSM £279.00  
17-70mm f/2.8-4 DC OS £319.00  
18-35mm f/1.8 DC HSM £549.00  
18-200mm f/3.5-6.3 DC OS HSM £249.00  
18-250mm DC Macro OS HSM £279.00  
18-300mm f/3.5-6.3 DC Macro £349.00  
24-35mm f/2 DG HSM Art £699.00  
24-70mm f/2.8 IF EX DG £549.00  
24-105mm f/4 DG OS HSM £599.00  
50-500mm f/4.5-6.3 OS HSM £849.00

70-200mm f/2.8 OS £729.00  
70-300mm f/4.0-5.6 DG Macro £99.00  
70-300mm f/4.0-5.6 APO Macro £149.00  
120-300mm f/2.8 DG OS HSM £2,499.00  
150-500mm f/5.0-6.3 DG OS £494.99  
150-600mm f/5-6.3 DG | C £739.00  
150-600mm Cont. + 1.4x £849.00  
150-600mm f/5-6.3 DG | S £1,199.00  
150-600mm Sport + 1.4x £1,299.00  
300-800mm f/5.6 EX DG HSM £5,499.00  
1.4x Teleconverter APO EX DG £179.00  
1.4x Teleconverter TC1401 £229.00  
2.0x Teleconverter APO EX DG £199.00  
2.0x Teleconverter TC2001 £269.00  
USB Dock £39.99

Visit our website for full details on all the Sigma lenses, as well as special deals on filters!

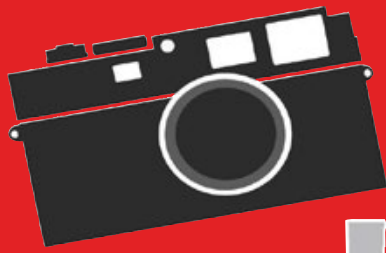
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10-24mm F4 XF.....	Mint- £599
12mm F2.8 Touit X Zeiss.....	Mint- £589
14mm F2.8 XF.....	Mint- £499
16-50mm F3.5-5.6 OIS XC.....	E++ £129
18mm F2 XF R.....	E++ £179
23mm F1.4 XF R.....	Mint- £479
32mm F1.8 Touit X.....	Mint- £389
35mm F1.4 XF R.....	E++ £249
55-200mm F3.5-4.8 OIS XF.....	Mint- £389 - £399
60mm F2.4 XF R Macro.....	E++ £279

Prism Finder E.....	E+ £35
Rotary Finder E.....	E+ £75
<b>Bronica SQA/Ai</b>	
SQA Complete .....	E++ £349
SQAM Body Only .....	E++ £129
SQB Complete + Grip .....	E+ £299
40mm F4 PS .....	E+ £219
135mm F4 PS .....	E++ £229
150mm F4 PS .....	E+ / E++ £99 - £129
250mm F5.6 S .....	E++ £149
500mm F8 S .....	E+ £299
SQ 120 Back.....	E+ £35
SQA 120 Mag.....	E+ £39
AE Prism Finder S .....	E+ £79
CDS MF Finder S .....	Exc £49
Prism Finder S .....	As Seen £29

75-300mm F4.5-6 USM III.....	E+ / Mint-£59 - £99
80-200mm F2.8 EF L.....	E+ £299
80-200mm F4.5-5.6 EF III.....	E+ / E++ £39 - £49
80-200mm F4.5-5.6 USM.....	E+ £49
85mm F1.2 L USM.....	E+ £799
85mm F1.2 L USM MkII.....	E++ £949
90mm f2.8 TSE Shift.....	E+ £789
100-400mm F4.5-5.6 L IS USM.....	E+ £679
100mm F2.8 L Macro IS USM.....	E++ £489
100mm F2.8 USM Macro.....	E+ £239
300mm F2.8 L IS USM.....	Exc £1,789
300mm F4 L IS USM.....	E+ / E++ £589 - £649
300mm F4 L USM.....	E+ £449
400mm F2.8 L IS USM.....	E+ £3,979
400mm F2.8 L USM.....	Exc / E+ £1,389 - £1,789
400mm F5.6 L USM.....	E++ / Mint-£709 - £729

<b>Olympus E-M5 MarkII Limited</b>	
Edition .....	Mint- / Mint £689 - £849
E-P5 Silver Body Only.....	E++ £279
E-PL1 Blue + 14-42 .....	E++ £89
E-PL2 Black + 14-42mm .....	E++ £139
E-PL3 Body + Flash .....	E++ £89
E-PM1 Body + FL14 Flash.....	E+ / E++ £95 - £99
OMD E-M1 Black Body Only .....	E++ / Mint- £589
OMD E-M5 Black Body Only .....	E++ £279
OMD E-M5 MKII Body Only - Black ....	E++ / Mint £599 - £649

Panasonic G2 + 14-42mm.....	E+ £149
G3 Black Body Only .....	E++ £79
GF-2 Body Only .....	E++ £69
GH-3 Body + Grip .....	E++ £379
GX7 Body Only .....	Mint- £279

Sony A5100 Body Only .....	Unknown £279
NEX3 + 18-55mm .....	E+ £97

#### 4/3rds Lenses

8mm F3.5 FishEye Zuiko D.....	Mint- £349
7-14mm F4 ED Zuiko .....	E++ £699
10-20mm F4-5.6 EX DC HSM Sigma.....	E+ / E++ £159 - £179
11-22mm F2.8-3.5 Zuiko .....	E+ / Mint- £219 - £269
12-60mm F2.8-4 ED SWD .....	E+ / E++ £279 - £349
14-35mm F2 SWD .....	E++ £949
14-50mm F2.8-3.5 OIS Asph Leica .....	E++ £149
14-54mm F2.8-3.5 Zuiko .....	E+ / E++ £129 - £189
18-180mm F3.5-6.3 Zuiko .....	E++ £219 - £249
35mm F3.5 Macro Zuiko .....	E++ £79 - £129
40-150mm F4-5.6 ED Zuiko .....	E+ / E++ £39 - £49
50-200mm F2.8-3.5 SWD .....	E++ £449
50-200mm F2.8-3.5 Zuiko .....	E+ / E++ £249 - £369
50mm F2 ED Macro Zuiko .....	E++ £249
70-200mm F2.8 Apo EX DG Macro Sigma .....	Mint- £349
70-300mm F4-5.6 ED Zuiko .....	Mint- £199
105mm F2.8 EX DG Macro Sigma .....	E++ £149

SQ 120 Back.....	E+ £35
SQA 120 Mag.....	E+ £39
AE Prism Finder S.....	E+ £79
CDS MF Finder S.....	Exc £49
Prism Finder S.....	As Seen £29

## Canon Auto Focus Lenses

10-17mm F3.5-4.5 DX Fish Eye Tokina .....	Ex Demo	£469
10-22mm F3.5-4.5 EFS .....	E++	£249
10-24mm F3.5-4.5 Di II LD Asph Tamron .....	E++ / Mint-	£249 - £259
11-24mm F4 L USM .....	E++	£2,249
12-24mm F4 ATX PRO SD Tokina .....	E++	£219
14mm F2.8 Asph (IF) AF SP Tamron .....	E++	£349
14mm F2.8 L USM .....	Exc	£539
14mm F2.8 L USM II .....	E+ / E++	£1,079 - £1,129
14mm F2.8 Pro Walimex .....	Mint-	£199
16-35mm F2.8 L USM .....	E+	£549

<b>Contax 645</b>		
645 Complete .....		E++ £1,789
35mm F3.5 Distagon.....	Exc / Mint-	£399 - £949
45-90mm F4.5 Vario.....	E+ / E++	£1,399 - £1,599
45mm F2.8 Distagon.....	E+ / E++	£399 - £699
120mm F4 Apo Macro .....	E+ / E++	£549 - £899
140mm F2.8 Sonnar.....	E+ / Unused	£349 - £889
210mm F4 Sonnar.....	E+ / Mint-	£389 - £499
350mm F4 Tele Apo Tessar .....		E++ £3,999
1.4x Mutar Converter.....		Mint- £499

## Contax G

G2 Millennium Kit .....	E++ £1,449 - £1,450
G1 Body + GD1 Back .....	E+ £169
G1 Body only .....	E+ £149 - £179
21mm F2.8 G + Finder - Black .....	E+ £589
28mm F2.8 G .....	E++ £229 - £249
28mm F2.8 G - Black .....	E++ £299
35-70mm F3.5-5.6 G Vario .....	E+ £399
90mm F2.8 G .....	E++ £189 - £229
90mm F2.8 G + GG3 Hood .....	E++ £199
90mm F2.8 G - Black .....	E++ £299
TLA140 Flash .....	As Seen / Mint- £20 - £49
TLA200 Flash .....	E++ £79
TLA200 Flash (Black) .....	E++ £129

## Contax SLR Lenses

28-70mm F3.5-4.5 MM.....	E++ £249 - £259
28-80mm F3.5-5.6 AF.....	Unused / New £349 - £399
28-85mm F3.3-4 MM.....	E++ £269
35-70mm F3.4 MM.....	E+ £249
35mm F2.8 MM.....	E+ £139
50mm F1.4 AF.....	E++ £499
50mm F1.7 AE.....	E+ / E++ £75 - £99
60mm F2.8 AE Macro.....	E++ £299
70-200mm F4-5.6 AF.....	E++ £499
70-300mm F4-5.6 AF.....	E++ / Unused £399 - £649
80-200mm F4 MM.....	E++ £179
85mm F1.4 AE.....	E++ £349
100mm F2 AE.....	E++ £599
100mm F3.5 AE.....	E+ £179 - £199
100mm F3.5 MM.....	E+ £199
100mm F4 S Planar.....	E++ £699
135mm F2 (60 Year Edition).....	Unused £2,399
135mm F2.8 MM.....	E+ £169
180mm F2.8 AE.....	Unused £599
180mm F2.8 MM.....	E++ £349
200mm F3.5 AE.....	E+ / E++ £149
200mm F4 AE.....	Unused £449 - £499
300mm F4 AE.....	E+ £299

## Digital Mirrorless

Fuji X-E1 Black Body Only.....	E++ £179
X-E1 Black Body Only + RRS BXE2 Plate .....	E++ £189
X-E1 Body Only.....	E+ £169
X-E2 Silver Body Only.....	E++ £299
X-M1 Silver Body Only .....	E++ £149
X-Pro 1 Body Only.....	E+ £279
X-Pro1 Body .....	E++ £249
X-T1 Body Only.....	Mint- £549
X-T10 Black Body Only .....	Mint £399
X100 Black Edition .....	Mint- £479
X100s + Hood & Case.....	Mint- £499
X100S Black .....	Mint- £479

Nikon D3 Body Only .....	As Seen £399
D300 Body Only .....	E+ £199 - £239
D300S + MB-D10 Grip .....	E++ £379
D3S Body Only .....	E+ / E++ £1,749
D4 Body .....	E++ £2,189
D5100 Body only .....	E++ £159 - £169
D5300 Body Only .....	Mint- £289
D5500 + 18-140mm .....	Mint- £559
D600 Body Only .....	As Seen £449
D610 Body Only .....	E++ £699 - £789
D70 Body Only .....	As Seen / E++ £49 - £59
D700 Body + MB-D10 Grip .....	E+ £549
D750 Body Only .....	E++ / Mint- £1,189 - £1,249
D80 Body Only .....	Exc £99
D800 Body Only .....	E+ / Mint- £989 - £999
D800E Body Only .....	E++ £1,179
D90 Body Only .....	E++ £179

Sony A100 + 18-70mm .....	E+ £119
A200 Body Only .....	E+ £89
A3000 + 18-55mm .....	Mint- £149
A330 Body Only .....	E++ £99
A390 + 18-55mm .....	As Seen £99
A450 Body Only .....	E+ £119
A550 + 18-55mm .....	E++ £249
A550 Body Only .....	E++ £199
A700 Body + VG-C70AM Grip .....	E++ £259 - £269

## Fuji Cameras

G690 + 65mm F8 + 100mm.....	E+ £949
GSW690 MkIII.....	E++ £649 - £699
GW670 MKIII.....	E+ £629
GX680 Complete + 65mm F5.6 + 250mm F5.6.....	E++ £599
GX680 Mk1 Complete.....	E+ £349 - £499
GX680 MkII Body + Mag.....	E+ £189
GX680 MkIIIS Complete.....	E+ £589

## Micro 4/3rds Lenses

12-50mm F3.5-6.3 M Zuiko Olympus.....	E+ £139
12.5mm F12 G 3d Panasonic.....	E++ / Mint- £79
14-150mm F4-5.6 M.Zuiko ED II Olympus.....	Mint- £299
14-42mm F3.5-5.6 EZ M.Zuiko Olympus.....	Mint- £129
14-45mm F3.5-5.6 ASPH G Panasonic.....	Exc / E++ £69 - £149
14mm F2.5 Asph Panasonic.....	Mint- £109
15mm F8 Body Cap Lens Olympus.....	Mint- £39
17mm F2.8 M.Zuiko Olympus.....	E++ £129
19mm F2.8 DN - A Sigma.....	Mint- £89
25mm F0.95 Nokton Voigtlander.....	E+ £449
26mm F1.4 - Micro 4/3rds SIR Magic.....	E++ £59
40-150mm F2.8 M.Zuiko Pro Olympus.....	Mint- £819 - £839
40-150mm F4-5.6 R ED M.Zuiko Olympus.....	E++ £89
45-200mm F4-5.6 OIS Panasonic.....	E++ £159 - £169
45mm F1.8 M.Zuiko Olympus.....	E++ £129
45mm F2.8 DG Asph Macro Panasonic.....	E++ / Mint- £349
75mm F1.8 ED Silver M.Zuiko Olympus.....	E++ £499
MC-14 1.4x Teleconverter Olympus.....	Mint £239

## Sony NEX Lenses

8mm F2.8 UMC Fish-Eye II Samyang.....	Mint-£169
10-18mm F4 E OSS .....	E++ £439
16-50mm F3.5-5.6 PZ OSS .....	Mint-£99
16-70mm F4 ZA OSS .....	E++ £449
18-200mm F3.5-6.3 Di III VC Tamron .....	E++ £199
18-200mm F3.5-6.3 OSS .....	E++ / Mint-£369 - £399
18-55mm F3.5-5.6 OSS .....	Mint-£69 - £89
19mm F2.8 DN - Black A Sony Nex .....	Mint-£89
24-70mm F4 FE ZA OSS .....	Mint-£589 - £629
30mm F2.8 DN .....	Mint-£85
55-210mm F4.5-6.3 OSS .....	Mint-£119
QX10 Smart Phone Lens .....	E++ £59

## Bronica ETRS/Si

ETRSi Complete.....	E+ / E++ £289 - £349
ETRS Complete + Prism .....	E+ £229
ETR Body Only .....	E+ £79
30mm F3.5 PE Fisheye.....	E++ £589
45-90mm F4-5.6 PE.....	E++ £399 - £449
50mm F2.8 PE.....	E++ £159
70-140mm F4.5 PE.....	E++ £599
150mm F3.5 E.....	As Seen / E++ £29 - £109
150mm F3.5 PE.....	E+ / E++ £119
180mm F4.5 PE.....	E+ £159
200mm F4.5 E.....	E+ / Unused £89 - £199
200mm F5.6 E.....	E++ £89
250mm F5.6 E.....	As Seen / E++ £79 - £139
250mm F5.6 PE.....	E+ £99

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H4D Complete (60MP)	E++ £11,499
H4D Complete (50MP)	E++ £6,499
H4D + Prism (50MP)	E++ £6,499
H3DII Complete (50MP)	E++ £5,499
H3DII Complete (39MP)	E++ £3,900
H3D Complete (39MP)	E+ £2,099
H2 (Upgraded) Body Only + HV90 Prism	E++ £1,149
H2 Body + Prism + Mag	E++ £1,250
H2 Complete	E+ £1,789
H1 Body Only	E+ / E++ £689
28mm F4 HCD	E++ / Mint- £2,189 - £2,450
35mm F3.5 HC	Exc / E++ £1,099 - £1,389
50-110mm F3.5-4.5 HC	E+ £1,499
50mm F3.5 HC	E+ / E++ £1,199 - £1,299
120mm F4 HC Macro	E+ / E++ £1,499 - £1,599
150mm F3.2 HC	E++ £1,199
1.5x HTS Tilt/Shift Converter	Mint- £2,495
1.7x H Converter	E++ £599

#### Hasselblad V

205FCC Complete + PM5 Prism + Winder F	E++ £2,499
205TCC Body + WLF + Kapture HA-001	E++ £1,749
501CM Complete	E++ £1,349
500CM Complete	As Seen / E+ £499 - £749
500CM Gold Edition	Unused £3,999
500C Complete	As Seen £399
500ELX Black Body Only	E+ £349
553ELX Black Body Only	E+ £449
553ELX Chrome Body Only	E+ / E++ £349 - £460
40mm F4 C Black	E++ £549
45mm F4.5 Apo Grandagon	E++ £889
500mm F8 C Black	E+ £499
50mm F4 C Black	As Seen / E+ £149 - £249
50mm F4 Cfi FLE + Hood	E++ £1,199
80mm F2.8 CF	Exc £199
140-280mm F5.6 C Black	E+ £499
150mm F4 C Black	E+ £149
150mm F4 CF	E+ / E++ £249 - £399
160mm F4.8 CB	E++ / Mint- £349
180mm F4 Cfi	E++ £949
200mm F5.8 imagon	E+ £299
250mm F5.6 CF	E+ £289
250mm F5.6 CF Super Achromat	E+ £1,999
30mm F3.5 CFI Fisheye	E++ £2,489
350mm F5.6 C Black	E+ £349

#### Mamiya RB67

Pro SD Body + Mag	E++ £349
Pro S Complete	Exc / E+ £249 - £389
Pro S Complete + Prism	E+ £399
Pro S Gold Edition	Mint- £949
Pro Body + WLF	E+ £119
50mm F4.5 C	As Seen £79
140mm F4.5 C Macro	As Seen £79
150mm F4 C Soft Focus	E+ / E++ £129
180mm F4.5	As Seen £69
180mm F4.5 C	As Seen / E+ £75 - £99
180mm F4.5 KL-A	As Seen / E++ £79 - £169
250mm F4.5	As Seen £79 - £99

#### Mamiya RZ67

Pro II Complete	E+ £549
Pro Complete	E+ £449
50mm F4.5	Exc / E++ £249 - £350
65mm F4 L-A	E++ £249
75mm F4.5 Shift W	E+ £399
100-200mm F5.2 W	E+ / E++ £219 - £399
140mm F4.5 Macro ML-A	E++ £199
180mm F4.5 L SB	E++ £249
1.4x Converter	Exc / E++ £119 - £199
120 Pro Mag	E+ £65
AE Prism Finder	As Seen / E+ £79 - £179

#### Minolta AF lenses

11-18mm F4.5-5.6 DT Sony	E++ £269 - £289
12mm F8 Fisheye Spiratone	E+ £79
16-105mm F3.5-5.6 DT Sony	E+ / E++ £189 - £299
16-50mm F2.8 DT SSM Sony	E+ £289
16-80mm F3.5-4.5 ZA Sony	E+ / Mint- £259 - £279
17-50mm F2.8 Di II Tamron	E++ £179

18-135mm F3.5-5.6 SAM Sony	Mint- £179
18-200mm F3.5-6.3 DT	E+ / E++ £99 - £139
18-250mm F3.5-6.3 DT Sony	E++ £279
18-55mm F3.5-5.6 SAM Sony	E+ / E++ £49 - £59
18-70mm F3.5-5.6 DT Sony	E++ £59
19-35mm F3.5-4.5 MC Cosina	E++ £59
20-35mm F3.5-4.5 AF Minolta	As Seen / E++ £49 - £99
20mm F2.8 AF Sony	Mint- £299
24-135mm F3.5-5.6 SP Asph Tamron	E+ £69
24-70mm F2.8 Di VC USD Tamron	Mint- £539
24-70mm F2.8 ZA SSM Sony	E++ £749
24mm F2 ZA SSM Sony	E++ £539
28-105mm F4-5.6 Series 1 Vivitar	E++ £49
28-210mm F3.5-5.6 AF Tokina	Unused £49
28-300mm F3.5-6.3 XR Di Tamron	E+ £49
28-75mm F2.8 D	E++ £149
28-80mm F3.5-5.6 AF	Exc / E+ £15 - £19
28-80mm F3.5-5.6 D	E++ £29
28-85mm F3.5-4.5 AF	E+ £59
28mm F2.8 AF	E+ / E++ £49 - £79
30mm F2.8 SAM Macro Sony	E++ / Mint- £95 - £99
35-105mm F3.5-4.5 AF	E+ £39
35-70mm F3.5-4.5 AF	E+ / E++ £25 - £29
35-70mm F4 AF	E+ £29
35mm F1.4 G Sony	Mint- £799
35mm F1.8 DT SAM Sony	E++ £109
50mm F1.4 AF	E+ £149
50mm F1.4 AF Sony	E+ / E++ £149 - £179
50mm F1.7 AF	E+ / E++ £55 - £59
50mm F1.8 DT	E+ £59
50mm F2.8 AF Macro	E+ £119
55-200mm F4-5.6 DT Sony	E++ £77 - £79
60mm F2 Di II (if) Macro Tamron	New £269
70-210mm F4 AF	E+ / E++ £59 - £99
70-300mm F4.5-6.6 Apo DG Macro Sigma	E+ £49
70-300mm F4-5.6 Di Tamron	E++ £49 - £59
75-300mm F4.5-5.6 AF	E+ / E++ £39
75-300mm F4.5-5.6 AF Sony	E++ / Mint- £79 - £89
75-300mm F4.5-5.6 D	E+ / E++ £39 - £49
80-200mm F4.5-5.6 AF	E+ £39
80-210mm F4.5-5.6 AF Tamron	E+ £29
85mm F1.4 ZA Sony	E++ £749
100-300mm F4.5-5.6 AF	E+ / E++ £79 - £89
100-400mm F4.5-6.7 Apo AF	E+ £249
100mm F2.8 D Macro Sony	E++ £389
200-400mm F5.6 LD Tamron	E+ £189
500mm F8 Reflex Sony	E++ / Mint- £399 - £449

#### Nikon AF Lenses

10-24mm F3.5-4.5 G AFS DX	E+ £439
11-16mm F2.8 ATX Pro DX Tokina	E++ £279
12-24mm F4 G AFS DX ED	E++ £349
14-24mm F2.8 G AFS ED	E+ / Mint- £889 - £949
16-85mm F3.5-5.6 G ED VR AFS DX	E++ £259
17-50mm F2.8 XR Di II Tamron	E+ £159
17-55mm F2.8 G AFS DX IFED	E++ £349 - £419
18-140mm F3.5-5.6 AF-S G ED VR DX	Mint- £259 - £279
18-200mm F3.5-5.6 G AFS DX VR II	E++ £349
18-35mm F3.5-4.5 AFD	Mint- £249
18-55mm F3.5-5.6 G AFS VR	E+ £59
18-55mm F3.5-5.6 AFS	E+ £49
18-55mm F3.5-5.6 G AFS DX VR	E++ £79
18-55mm F3.5-5.6 G AFS VR	E+ / Mint- £59 - £69
18-55mm F3.5-5.6 G AFS VR II	E+ / Mint- £59 - £79
18-70mm F3.5-4.5 G AFS ED DX	Exc / E++ £69 - £99
18mm F2.8 AFD	E++ £599
18mm F3.5 ZF.2 Zeiss	E++ £699
20-35mm F2.8 AFD	E+ £449
20-35mm F2.8 ATX Pro Tokina	E++ £269
20mm F2.8 AFD	Exc / E++ £199 - £279
20mm F3.5 Color Skopar SLII Voigtlander	Mint- £279
21mm F2.8 ZF Zeiss	E++ £749
24-120mm F3.5-5.6 ED AFD	E++ £129
24-120mm F4 AFS G ED VR	E++ / Mint- £499
24-50mm F3.3-4.5 AFD	E++ £119
24-70mm F2.8 Di VC USD Tamron	Mint- / Mint £569
24-70mm F2.8 G AFS ED	E+ £749 - £769
24-85mm F2.8-4 AFD	E++ £299
24-85mm F3.5-4.5 G ED VR	E++ / Mint- £279 - £289
24mm F1.4 AE ED AS UMC Samyang	Mint- £369
24mm F1.4 G AFS ED	E++ / Mint- £919 - £929

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## X-Pro 2 Body

- 24MP X-Trans CMOS III sensor (APS-C)
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- ISO 200-12800, expandable to 100-51200 with Raw shooting at all settings



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- 16MP X-Trans CMOS II sensor (APS-C)
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- 3.0" 1.04M dot 3:2 tilting LCD
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- 16MP X-Trans CMOS II sensor (APS-C)
- Built-In pop up flash
- 2.36M-dot OLED viewfinder
- 3.0" 1.04M dot LCD
- ISO 200-12800, expandable to 100-51200



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- 16MP X-Trans CMOS II sensor (APS-C)
- Built-In pop up flash
- 2.36M-dot OLED viewfinder
- 3.0" 920K dot LCD
- ISO 200-12800, expandable to 100-51200



**Ffordes Price £549**

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**Less Extra Trade-In Bonus: £80**

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## Ink Cartridges

We carry one of the largest ranges of printer ink cartridges in the UK, with cartridges in stock for practically every inkjet printer. We always stock **Original** cartridges, which are made by your printer manufacturer, and in many cases we also offer **Compatible** cartridges, which are usually made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints.

Here are the results from two independent ink tests that agree...

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"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best choice of ink in this group test, period. There's just no getting away from the superb combination of performance and pricing."  
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Canon		EPSON	
<b>PGi29 Pixma Pro 1</b> <b>Originals:</b> Set of 12 <b>£229.99</b> Colours 36ml each <b>£19.99</b>		<b>No.16 Fountain Pen Inks</b> <b>Originals:</b> No.16 Set of 4 <b>£22.99</b> No.16 Black 5.4ml <b>£7.99</b> No.16 Colours 3.1ml each <b>£5.99</b> No.16XL Set of 4 <b>£42.99</b> No.16XL Black 12.9ml <b>£14.99</b> No.16XL Colours 6.5ml each <b>£11.99</b> <b>Compatibles:</b> No.16 Set of 4 <b>£14.99</b> No.16 Black 12ml <b>£3.99</b> No.16 Colours 12ml each <b>£3.99</b>	
<b>PGi72 Pixma Pro 10</b> <b>Originals:</b> Set of 10 <b>£94.99</b> Colours 14ml each <b>£9.99</b>		<b>No.18 Daisy Inks</b> <b>Originals:</b> No.18 Set of 4 <b>£22.99</b> No.18 Black 5.2ml <b>£7.99</b> No.18 Colours 3.3ml each <b>£5.99</b> No.18XL Set of 4 <b>£42.99</b> No.18XL Black 11.5ml <b>£14.99</b> No.18XL Colours 6.6ml each <b>£11.99</b> <b>Compatibles:</b> No.18 Set of 4 <b>£14.99</b> No.18 Black 12ml <b>£3.99</b> No.18 Colours 12ml each <b>£3.99</b>	
<b>CLi42 Pixma Pro 100</b> <b>Originals:</b> Set of 8 <b>£74.99</b> Colours 13ml each <b>£9.99</b> <b>Compatibles:</b> Set of 8 <b>£27.99</b> Colours 14ml each <b>£3.99</b>		<b>No.24 Elephant Inks</b> <b>Originals:</b> No.24 Set of 6 <b>£41.99</b> No.24 Colours 4.6ml each <b>£7.99</b> No.24XL Set of 6 <b>£64.99</b> No.24XL Colours 8.7ml each <b>£11.99</b> <b>Compatibles:</b> No.24 Set of 6 <b>£22.99</b> No.24 Black 7ml <b>£3.99</b> No.24 Colours 7ml each <b>£3.99</b>	
<b>CLi8 Pixma Pro 9000</b> <b>Originals:</b> Set of 8 <b>£74.99</b> Colours 14ml each <b>£9.99</b> <b>Compatibles:</b> Set of 8 <b>£27.99</b> Colours 14ml each <b>£3.99</b>		<b>No.26 Polar Bear Inks</b> <b>Originals:</b> No.26 Set of 4 <b>£29.99</b> No.26 Black 6.2ml <b>£8.99</b> No.26 Colours 4.5ml each <b>£7.99</b> No.26XL Set of 4 <b>£49.99</b> No.26XL Black 12.1ml <b>£14.99</b> No.26XL Colours 9.7ml each <b>£13.99</b> <b>Compatibles:</b> No.26 Set of 4 <b>£14.99</b> No.26 Black 10ml <b>£3.99</b> No.26 Colours 7ml each <b>£3.99</b>	
<b>PGi9 Pixma Pro 9500</b> <b>Originals:</b> Set of 10 <b>£84.99</b> Colours 14ml each <b>£8.99</b> <b>Compatibles:</b> Set of 10 <b>£44.99</b> Colours 14ml each <b>£4.99</b>		<b>T0481-T0486 Seahorse Inks</b> <b>Originals:</b> Set of 6 <b>£69.99</b> Colours 13ml each <b>£16.99</b> <b>Compatibles:</b> Set of 6 <b>£19.99</b> Colours 13ml each <b>£3.99</b>	
<b>More Canon Inks...</b> <b>Originals:</b> PGi520/CLi521 Set of 5 <b>£42.99</b> PGi520 Black 19ml <b>£9.99</b> CLi521 Colours 9ml <b>£8.99</b> PGi525/CLi526 Set of 5 <b>£42.99</b> PGi525 Black 19ml <b>£9.99</b> CLi526 Colours 9ml <b>£8.99</b> PGi550/CLi551 Set of 5 <b>£37.99</b> PGi550 Black 15ml <b>£9.99</b> CLi551 Colours 7ml <b>£7.99</b> PGi550/CLi551XL Set of 5 <b>£54.99</b> PGi550XL Black 22ml <b>£11.99</b> CLi551XL Colours 11ml <b>£10.99</b> PG540 Black 8ml <b>£10.99</b> PG540XL Black 21ml <b>£15.99</b> CL541 Colour 8ml <b>£13.99</b> CL541XL Colour 15ml <b>£15.99</b> PG545XL Black 15ml <b>£13.99</b> CL546XL Colour 13ml <b>£15.99</b> <b>Compatibles:</b> PGi5 Black 27ml <b>£4.99</b> CLi8 Colours 13ml <b>£3.99</b> PGi5/CLi8 Set of 5 <b>£19.99</b> PGi520 Black 19ml <b>£4.99</b> CLi521 Colours 9ml <b>£3.99</b> PGi520/CLi521 Set of 5 <b>£19.99</b> PGi525 Black 19ml <b>£4.99</b> CLi526 Colours 9ml <b>£3.99</b> PGi525/CLi526 Set of 5 <b>£19.99</b> PGi550XL Black 25ml <b>£4.99</b> CLi551XL Colours 12ml <b>£3.99</b> PGi550/CLi551XL Set of 5 <b>£19.99</b> BCi6 Colours 15ml <b>£2.99</b> PG40 Black 28ml <b>£12.99</b> CL41 Colour 24ml <b>£16.99</b> PG50 Black 28ml <b>£12.99</b> CL51 Colour 24ml <b>£14.99</b> PG510 Black 11ml <b>£13.99</b> CL511 Colour 11ml <b>£15.99</b> PG512 Black 18ml <b>£13.99</b> CL513 Colour 15ml <b>£15.99</b> PG540XL Black 21ml <b>£13.99</b> CL541XL Colour 15ml <b>£14.99</b> PG545XL Black 15ml <b>£11.99</b> PG546XL Black 21ml <b>£12.99</b>		<b>T0541-T0549 Frog Inks</b> <b>Originals:</b> Set of 8 <b>£105.99</b> Colours 13ml each <b>£14.99</b> <b>Compatibles:</b> Set of 8 <b>£27.99</b> Colours 13ml each <b>£3.99</b>	
		<b>T0591-T0599 Lily Inks</b> <b>Originals:</b> Set of 8 <b>£89.99</b> Colours 13ml each <b>£11.99</b> <b>Compatibles:</b> Set of 8 <b>£27.99</b> Colours 13ml each <b>£3.99</b>	
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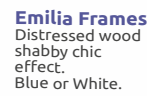
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Over a dozen designs in stock.



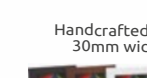
**Grafton Albums**  
Available in Burgundy or Blue.



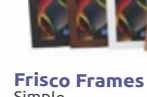
**Baby Albums**  
Multiple different designs available.



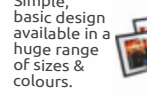
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Distressed wood shabby chic effect. Blue or White.



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Handcrafted solid wood with 30mm wide profile, in four colours.



**Frisco Frames**  
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Emilia 7x5 two colours **£5.99**  
Emilia 8x6 two colours **£6.99**  
Emilia 10x8 two colours **£7.99**  
Emilia 12x8 two colours **£8.99**  
Rio 6x4 four colours **£5.99**  
Rio 7x5 four colours **£6.99**  
Rio 8x6 four colours **£7.99**  
Rio 10x8 four colours **£8.99**  
Rio 12x8 four colours **£9.99**

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Grace 6x4 200 photos **£9.99**  
Grace 6x4 300 photos **£14.99**  
Grace 7x5 100 photos **£7.99**  
Grace 7x5 200 photos **£13.99**  
Grace A4 100 photos **£15.99**  
Grafton 6x4 200 photos **£9.99**  
Grafton 7x5 200 photos **£13.99**  
Baby 6x4 200 photos **£9.99**  
Travel 6x4 200 photos **£8.99**

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#### Delkin USB2 Card Reader

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#### Delkin USB3 Card Reader

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#### Delkin SD Card (x8) Case

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#### NB-9L for Canon

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#### NB-10L for Canon

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#### NB-11L for Canon

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#### LP-E5 for Canon

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#### LP-E6 for Canon

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#### LP-E8 for Canon

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#### NPW126 for Fuji

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#### EN-EL5 for Nikon

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#### EN-EL9 for Nikon

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#### EN-EL10 for Nikon

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#### EN-EL11 for Nikon

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#### EN-EL12 for Nikon

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#### EN-EL15 for Nikon

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#### EN-EL20 for Nikon

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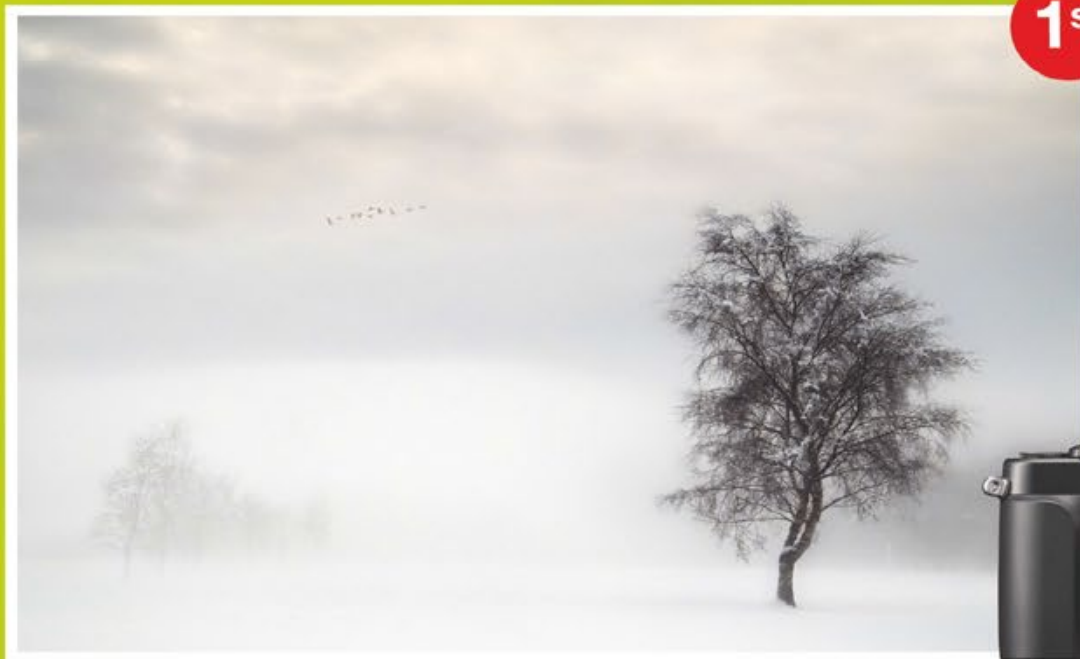
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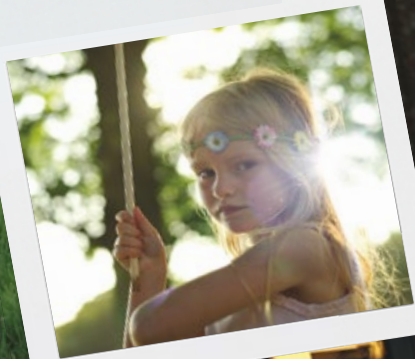
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# Final Analysis

**Roger Hicks considers...**

Tawergha, Libya, 30 January 2012, by Lorenzo Meloni



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**‘Only as I tried to analyse this picture did I begin to understand precisely why I had chosen it’**

**W**ith its fires and wrecked car, it could be almost any current war zone. The palm trees suggest North Africa or the Middle East, but that doesn't narrow it down much. In fact it's Tawergha in Libya. The town's inhabitants were accused of supporting Colonel Gaddafi. The houses have been set on fire so their occupants cannot easily move back in.

On 13 December 1862, at the Battle of Fredericksburg, General Robert E Lee said, 'It is well that war is so terrible, otherwise we should grow too fond of it.' I have never quite understood what he meant in a military sense, but from a visual perspective I have come

to appreciate war in a much better way.

I feel guilty about it: how dare I find beauty in war, death and destruction? Of course, I could blame the photographer for taking the picture in the first place, but I wouldn't be honest if I did. This picture is beautiful, as well as horrifying.

Perhaps the appeal of war photography is that it often provides opportunities that do not exist in any other field. There is not only the terrible beauty (as Yeats expressed it in *Easter, 1916*), but also an extraordinary mixture of freedom and restraint. The rule of law is weak or suspended entirely, so that what you can get away with depends upon the people on the spot;

your ability to get on with them; your own intelligence; cunning and foolhardiness; and, of course, pure luck. On top of all this, you need to be a very good photographer.

## Fires of Hell

Only as I tried to analyse this picture did I begin to understand precisely why I had chosen it. This is often how I work. I pick the picture first, in order to force myself to think (and write) about it later.

This picture is pretty much one of darkness surrounded by light. Without the white car (cover it up with your hand) it is not as powerful. In the heart of the darkness, two fires burn. They are the fires of Hell.

There's more to the picture

than this, of course. Usually, slanting shafts of sunlight through clouds or mist have very positive associations. It's sometimes known as 'Hand of God light' or 'Jesus light' because it was once so popular in Victorian devotional art. Here, those associations are utterly subverted: it is not mist but smoke. Then, on the left, there is a sunlit street.

Sunlight, with its connotations of happiness and relaxation, is, literally, just around the corner.

All this symbolism: darkness surrounded by light, the fires of Hell, Jesus light, sunshine around the corner... I doubt Meloni considered any of them, but I would be surprised if they were not present in his subconscious.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at [www.rogerandfrances.eu](http://www.rogerandfrances.eu)). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Tina Schelhorn**





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